

STUDIO TC1

50/LDL G370B/72

DUR: 44'31"

"DOCTOR WHO"

SERIAL 6Z

'REVELATION OF THE DALEKS'

By

ERIC SAWARDPART ONE

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 Crew.....11

17th JANUARY 1985

1100 - 1300 Reh  
 1300 - 1400 Lunch  
 1400 - 1430 Line-Up  
 1430 - 1800 Reh/Rec  
 1800 - 1900 Supper  
 1900 - 1930 Line-Up  
 1930 - 2200 Reh/Rec

18th JANUARY 1985

1030 - 1300 Reh  
 1300 - 1400 Lunch  
 1400 - 1430 Line-Up  
 1430 - 1800 Reh/Rec  
 1800 - 1900 Supper  
 1900 - 1930 Line-Up  
 1930 - 2200 Reh/Rec

REVELATION OF THE DALEKS

1)

8008

By ERIC SAWARD

2)

PART ONE

3)

N.B DRY ICE IN WATER TO GIVE  
ROLLING MIST FX.

N.B. GENTLE MIST FX B/G.

TELECINE 1:

a) Deep Space. (Model Shot)

The planet Necros hangs  
in space.

b) Ext. Rough Ground.  
Day.

The area is bleak  
and deserted.

Somewhere in SHOT we  
see what appears to  
be a large pool of  
steaming, dirty water.

1 (Locked off) /  
See flat mystical pool f/g

2 (Locked off) /  
Tardis materialises, light flashes  
then stops. Door opens.

3 (On arm) /  
CLOSE SHOT Tardis  
Door opens. Peri OUT into MCU  
as she moves fwd LOOSEN SHOT and  
CRANE DOWN to LOW Level with water f/g  
See her throw roll into water.

4 /  
CU Roll



The Tardis materialises  
near the pool.

The door opens and  
PERI, dressed in a  
white jump suit  
emerges.

She is munching a  
bread roll.

Slowly she ambles over to  
the pool of water,  
reacts to its smell,  
looks at her bread  
roll, decides she's no  
longer hungry and  
throws it into the pool.

THE DOCTOR: (O.O.V.) How do I  
look?

6

H/A MS Peri BACK to CAMERA  
she TURNS to look at Doctor R of F

PERI turns, and from  
her POV we see THE  
DOCTOR standing in the  
door of the Tardis.

7

He is wearing a white,  
full length cloak,  
over his familiar costume.

o/s 2S fav Doctor in doorway b/g L  
Peri TURNS BACK to fav. CAM. Doctor  
MOVES d/s to LEFT of her. DEV. to  
o/s 2S fav Doctor L of F.

PERI: Far more comfortable  
than I feel. This thing I'm  
wearing is too tight.

8

THE DOCTOR: You eat too much.

o/s 2S FAV Peri R of F

PERI: Hardly. I've just  
given my lunch to the fish.  
Can't I change into something  
more comfortable?

9

CU Doctor. CRANE DOWN  
with Doctor to  
pond. See Peri's  
legs f/g R.  
He dips finger into  
water. Peri  
drops DOWN into  
CLOSE O/S 2S still  
fav Doctor.

THE DOCTOR: Certainly not.  
White is the official colour of  
mourning. And on Necros women's  
legs are to be covered at all  
times.

PERI: That sounds positively feudal.

THE DOCTOR: It's polite, as well as safer, to honour the local customs. You should know that by now. /

10  
CU Peri

PERI: But I don't even know this guy you've come to see. /

11  
CU Doctor

THE DOCTOR: Guy! Guy! (OUTRAGED)  
Guy! You are talking about Professor Arthur Stengos, one of the finest agronomists in the galaxy.

12 (on arm)  
CLOSE o/s 2S fav.  
Peri. She RISES  
CRANE UP with her  
Let Doc RISE into L of F

PERI: I'm sorry. / I'm ever more sorry he's dead. But it doesn't change the fact that this suit is uncomfortable.

13  
WS Pool - Doc + Peri  
on bank b/g - See hand  
OUT f/g  
take roll and dive  
OUT of SHOT - Doc + Peri

Suddenly the water boils and Peri's roll disappears snatched under the surface by unseen jaws.  
What was that?

The water again becomes calm.

14  
H/A o/s 3S - see  
circle of water b/g  
between Doc + Peri's  
heads. Doc TURNS  
in PROFILE to Peri

She moves towards the DOCTOR.

Teasingly he edges towards the pond.

THE DOCTOR: Would you like me to find out?

PERI: No!

15  
in b/g there is an explosion of water

16  
LOW LEVEL CLOSE 2S Doc + Peri  
see explosion of water in f/g



Suddenly there is a loud explosion and a column of water shoots up from the pond.

THE DOCTOR: ~~Poor old~~ thing. I've warned you about feeding animals.

PERI: That was my lunch. It's the last time I eat any more of your home cured ham.

THE DOCTOR: ~~Scowls~~  
Disturbed, PERI ~~PERI~~  
looks around.

17 PERI: What else is here? /  
CU DOCTOR

18 THE DOCTOR: The odd voltrox.  
The occasional speelsnape. /  
CU PERI

19 PERI: Do they bite? /  
CU Doctor looking to water  
he TURNS back to Peri  
THE DOCTOR: Only each other.

20  
CU Peri reacting  
21  
o/s 2S fav. Doc - he  
swirls cloak about him.  
TRACK L as he moves off R  
HOLDING DEEP 2S as Peri  
TURNS to follow him  
THE DOCTOR: Come on.

Continue TRACKING L to  
Tardis edge of F L.  
HOLD shot - see Mutant's  
hand into L of F.  
It shudders then body  
WIPE FRAME to R  
BLACKING OUT shot

He moves off.

With a glance back at  
the pool, PERI ~~follows~~  
follows.

As they move away from  
CAMERA, a mutilated  
hand edges into the corner  
of the FRAME.

Video of D.J Studio for Ep2Sc4  
3A. D.J Studio, MCU D.J +  
Dialogue P.13

1A, 2A 5A(Nike)

1. INT. RECEPTION AREA.

1 5 A (Crane pushed in)  
Start black picture  
Light on to REVEAL  
mask. See Hand in  
L - R and as hand moves  
end with flowers.

TRACK BACK & LOOSEN  
to REVEAL Takis/Jobel  
& Tasambeker walking  
down stairs.

(THE FEEL IS HIGH  
TEC.)

THE WALLS ARE  
SMOOTH AND  
WHITE. ANY  
EMBELLISHMENT  
SHOULD BE IN  
CHROME.

THE ONLY THING THAT  
DISTURBS ITS SMOOTH  
LINES IS A LARGE  
SCREEN MOUNTED  
ON ONE WALL.

BENEATH IT IS A  
CONSOLE.

SCATTERED AROUND  
THE ROOM ARE WHITE,  
LEATHER EASY CHAIRS  
AND THE OCCASIONAL  
COFFEE TABLE.

THE LIGHTING IS  
RESTFUL VERGING  
ON THE RESPECTFUL.

IN THE MIDDLE OF  
THE ROOM, TWO  
FEMALE ATTENDANTS  
ARE PUTTING THE  
FINISHING TOUCHES  
TO A SMALL PLATFORM  
LARGE ENOUGH TO  
SUPPORT A COFFIN.

TAKIS, A BEAR OF  
A MAN, ARRANGES  
FLOWERS.

ON SHOT 1 CAM 5A

NEARBY LILT AND  
ANOTHER MALE  
ASSISTANT ARE ENGAGED  
IN SIMILAR WORK.

THE DISPLAYS OF  
FLOWERS ARE IMPRESSIVE  
BOTH IN SIZE AND  
ARRANGEMENT.

THEY SHOULD INCLUDE  
HERBA BACULUM  
VITAE (SEE LATER)

ALL THE ATTENDANTS  
WEAR VERY SIMPLE  
WHITE TWO PIECE  
UNISEX TUNICS.

MR. JOBEL ENTERS.  
HE IS FAT, GREASY-  
HAired AND BESPECKLED  
IN "JOHN LENNON"  
ROUND FRAMED GLASSES.

LIKE EVERYONE ELSE,  
HE IS DRESSED IN  
A SIMPLE WHITE TUNIC. BUT  
MR. JOBEL IS THE  
HEAD EMBARMER AND  
QUALIFIES FOR THE  
SATORIAL SPLENDER OF  
TWO SMALL GOLD FLASHES  
ON THE COLLAR OF  
HIS TUNIC TOP)

TRACKING BACK

JOBEL: Lovely, absolutely  
lovely. (WRINGS HIS HANDS WITH  
JOY) You've excelled yourself,  
Mr. Takis, you really have.

TAKIS: (SHYLY) Thank you, Mr  
Jobel.

(TASAMBEKER ENTERS)

CAM 1A NEXT

JOBEL: This will be the finest  
perpetual instatement I have  
ever arranged, assuming the witch  
doesn't turn to dust before we  
get her underground.



- 1/7 -

ON SHOT 1 CAM 5A

THEY STOP

TASAMBEKER: Not with you in charge Mr. Jobel.

JOBEL: What? That was supposed to be a joke.

They move on.  
Continue to TRACK Back  
HOLDING 3S - backing  
thru' urn to see  
another urn + S.As  
X'ing f/g L-R and  
placed so that f/g  
is 2 urns Lilt L of F

TASAMBEKER: Sorry, Mr. Jobel.

(JOBEL TAKES  
TAKIS TO ONE  
SIDE)

JOBEL: That one thinks with her knuckles, I tell you Takis, after today, we'll go down in funerary history. Everyone will want our services.

TAKIS: Let's get the day over with first, Mr. Jobel.

Jobel turns  
Takis X's R-L

2

1 A  
CLOSE PROFILE 2S  
Tasambeker/Jobel

JOBEL: (SMILES) Always the cautious one, Takis, but you're absolutely right of course. /

Jobel bumps into  
Tasambeker

(HE TURNS ROUND  
BUMPING INTO  
TASAMBEKER)

What do you want? You're always under my feet.

Jobel TURNS L-R

TASAMBEKER: I'm sorry, Mr Jobel. (ALL OF A FLUSTER)  
It's just that I was told to inform you that surveillance has picked up the presidential spacecraft.

3

5 A  
a/b Lilt f/g L  
Takis f/g R  
Jobel TURNS CENTRE  
Tasambeker u/s L

JOBEL: Oh, /well, I hope they're on time. She's already started to froth. And we all know what that leads to. Thank goodness it's a lead lined casket. (cont....)

As Jobel moves off  
CRANE UP & LOOSEN to  
rEVEAL size of place  
All stop to listen to  
Jobel

(LOOKS AROUND AT THE  
ATTENDANTS)

ON SHOT 3 CAM 5A

They all EXIT

JOBEL: (cont) And I want to see  
you lot in fresh tunic and  
full funerary make-up before  
the president arrives. We don't  
want the poor thing uncertain  
who the corpse is, now do we?

(HE EXITS.

DOE-EYED  
TASAMBEKER WATCHES  
HIM LEAVE.

SHE THEN SENSES  
SHE IS BEING  
WATCHED. /

4 1 A  
CU Tasambeker  
looking out R-L

/RUN ON/ She TURNS to Takis/Lilt

WIDEN SHOT AND  
WE SEE TAKIS  
LOOKING AT HER)

5 5 A  
TIGHT 3S  
Lilt/Takis f/g  
Tasambeker b/g

TASAMBEKER: (SNAPS) What are you  
staring at?

TAKIS: (SMILES) You're wasting  
your time there. He isn't  
interested in you.

Tasambeker MOVES OFF  
f/g R. Takis/Lilt  
look at each other

TASAMBEKER: Get on with your  
work!

6 2 A  
MS Doors  
  
See Natasha/Grigory  
creep thru'. CRAB L  
HOLDING 2S & DEV to  
DEEP 4S Lilt/Takis f/g

(SHE STORMS OUT  
OF THE ROOM. /

Let Natasha/Grigory go R

/RUN ON/

LILT AND TAKIS  
EXCHANGE A  
WRY GRIN.

OVER THEIR SHOULDERS  
WE SEE THE  
SHIFTY DUO OF  
NATASHA AND  
GRIGORY, IN WHITE  
ATTENDANTS UNIFORM,  
SLIP BY.

7 2 A(Outside doors)  
MS Doors  
See Natasha/Grigory thru'  
CLOSED doors then EXIT R

VALLEY. Angle L - R

CAMERA in amongst shrubs.

N.B JOHN BRACE fog machine up a hill.

TELECINE 2:

a) Ext. Rough Ground.  
Top of Bank. Day.

PERI and THE DOCTOR  
amble along.

PERI stops and  
examines a small  
bush. As she  
does, we see the  
duo from the  
MUTANT'S P.O.V.

22 (Valley side of fence) /  
H/A LS of valley - Doc + Peri  
climbing up to us. PAN them L - R  
Let them go.

23 (Camera in amongst bracken) /  
See flowers f/g. Doc + Peri  
enter F CENTRE in M2S

PERI: This seems to be the only  
plant that grows in this wilderness.

THE DOCTOR: Herba Baculum Vitae.

PERI: (PONDERES FOR A MOMENT) Herba  
Baculum Vitae ... "The staff of life."

THE DOCTOR: That's right. It's  
common name is the weed plant.

PERI: It looks sort of familiar.

THE DOCTOR: It's very similar to  
the soya bean family on earth. It's  
excellent food value. Never under-  
stood why it hasn't been cultivated.

PERI: Is it safe to touch?

THE DOCTOR: Usually.

Doctor moves off R let him go  
Peri snaps a twig or flower.  
PAN her R to 2S with Doctor.  
Let them walk away into foggy area.



PERI snaps off a small twig and thrusts it into a pocket.

fog fx  
f/g

24 (Fog filter) /  
CLOSE 2S Doc + Peri - Peri catches up with Doc. Let them LEAVE F R in fog.

THE DOCTOR: For your collection?

PERI: When I get back to Earth, I've got to wow the college with something, as my grades certainly won't.

25 (Hand held)  
Doc + Peri walking away.  
See bracken part from CAM as if Mutant is crawling thru' to water.

There is a sound of a stone falling.

TK 2B. FOG + FOREST AREA

Shot 25 (Tracking shot) /  
MC2S Doc + Peri  
TRACK them L - R thru' creepy woods.

PERI: What was that?

THE DOCTOR: A small rodent.

CAM gets ahead of them enough to be able to see creature in tree fork b/g Centre. They TURN & Look

PERI: With sharp teeth and rabid saliva?

THE DOCTOR: Not on Necros. Well, at least, not rabies. (cont...)

There is a loud roar and the MUTANT breaks cover, half lumbering, half staggering towards THE DOCTOR.

Shot 26 /  
(Jump cut to BCU Mutant screaming.

Note: The MUTANT is humanoid in shape, and is dressed in rags. His face is grotesquely distorted as though his skin has been melted. Large globs of flesh seem to have bubbled, then set, before the features have had time to completely dissolve. His hands are the same.

Shot 27 /  
CU Peri screaming  
Shot 28 /  
CU Doc terrified  
Shot 29 (Handheld) /  
M o/s 3S fav Doc/Peri  
He pushes her behind him.  
Lets cloak drop away. TRACK IN with Mutant as he lumbers twds Doc + Peri

Shot 30 (Handheld) /  
MCU Mutant lumbering twds CAM  
CAM tracks back

Shot 31 (Handheld) /  
Mid o/s 3S a/b. See Doc get out watch and chain and swing it.

Doc + Peri slowly move back terrified.

With one hand  
THE DOCTOR releases  
the clasp on his  
cloak, allowing  
the garment to fall  
to the ground.

With his other hand  
he pushes PERI to  
one side.

The MUTANT continues  
to advance, although  
with less menace.

THE DOCTOR removes  
his watch and chain  
from his waistcoat  
pocket, holds it up  
and allows it to  
gently swing.

The MUTANT pauses  
about six feet from  
THE DOCTOR, apparently  
pacified by the  
swinging disc - but  
his expression is  
more one of confusion  
than that of subjection.

The MUTANT roars  
and dives at  
THE DOCTOR.

PERI screams.

Shot 32 (Handheld) /  
MCU Mutant stumbling fwd - slows down  
CAM TRACKING back

Shot 33 (Handheld) /  
o/s 3S fav Doc + Peri  
still gingerly moving backwards  
CAM MOVES with Mutant

THE DOCTOR: (cont) (TO THE MUTANT)  
Come, my friend. Be at peace with  
the world. Concentrate ...

Shot 34 /  
The Mutant stops - CLOSE O/S 2S  
fav. Mutant who howls like a wolf.

Shot 35 /  
CU Watch swinging

Shot 36 /  
CLOSE O/S 2S fav Mutant looking confused.

Shot 37 /  
CLOSE o/s 3S fav Doc + Peri

THE DOCTOR: There we are. Now  
what's your problem?

Shot 38 /  
MCU Mutant

Shot 39 /  
MCU Doc he moves gingerly fwd.  
PAN him L to close o/s 2S fav.  
Mutant who roars and attacks the Doc  
PAN R with them onto ground - let  
them roll away

SHOT 40 /  
CU Peri screaming - terrified.

Shot 41 /  
M2S Doc + Mutant rolling thru' woods  
on an incline in fog, see lightness  
in fog.

Shot 42 MCU Peri in fog thru' trees  
terrified following the fight

b) Ext. Rough Ground.  
Bottom of Bank. Day.

Locked in each others  
arms, THE DOCTOR and  
MUTANT roll down  
the banking.

PERI scrambles,  
half tumbles down  
the slope after them.

At the bottom of  
the bank, the MUTANT  
soon takes the  
dominant position  
on top of THE DOCTOR,  
his mutilated thumbs  
pressing down on the  
TIME LORD'S wind pipe.

THE DOCTOR fights  
and struggles  
the best he can, but  
the MUTANT is too  
strong for him.

Saliva gushes from  
the MUTANT'S mouth  
and soon THE DOCTOR'S  
face is drenched.

PERI reaches the  
bottom of the  
bank, picks up a  
large stone, staggers  
to the fighting duo  
and brings the stone  
down on the MUTANT'S  
head.

The first blow has  
little effect. She  
starts to panic and  
PERI strikes him again,  
then again. Still the  
MUTANT remains immune.

PERI lashes out  
harder and more  
viciously.

CLEARING

Shot 43 Bank + Fog  
l/s M2S Doc + Mutant - see them  
roll OUT of bank of fog into  
clean day down a mossy bank.  
Peri follows. PAN & TIGHTEN  
to o/s 2S Fav Doc + Mutant  
Gets a to hold on  
Doc's neck.

Shot 44 L/S CLOSE o/s 2S Fav. Mutant  
see hands in f/g round doc's  
neck - Mutant dripping saliva and  
horrifying expression.

Shot 45 BCU Doctor - in agony

Shot 46 CU Peri (Track)  
Picks up rock TRACK BACK with her  
fast to L/S O/S 3S Doc's back of  
head in f/g. Mutant still above  
him. See Peri crash rock down  
onto his head and again and again.  
Mutant falls away L of F

Shot 47 CU's Doc's hands around neck  
being throttled (for the cut ins  
during shot 46)

Shot 48 (As part of shot 46)  
Peri drops down to help Doc  
who has collapsed. She helps  
him up.



Suddenly the  
MUTANT gives in,  
roars and clutching  
his bleeding head,  
rolls off THE DOCTOR,  
growling and moaning.

PERI discards her  
stone and crosses  
to THE DOCTOR.

Momentarily, the  
gasping DOCTOR  
remains on his back  
struggling to  
ventilate his lungs.

Slowly he sits up.

Shot 49 CLOSE O/S 2S Fav. Doc  
who sits up gasping for breath

PERI: Are you all right?

(Doc nods)

THE DOCTOR nods,  
then reacts to the  
pain in his neck.

Shot 50 DEEP 3S (ground level)  
Focus on Mutant f/g Centre  
lying down face upwards.  
Doc + Peri b/g

The MUTANT moans  
and PERI and  
THE DOCTOR turn  
to look at him.

MUTANT: Help me.

THE DOCTOR scrambles  
to his feet, and,  
with PERI crosses  
to him.

Throw FOCUS to Doc + Peri as they look.  
then <sup>11</sup>OLD them as they move fwd to  
Mutant.

HIGH LONG SHOT OF  
PERI AND THE DOCTOR.

\*\*\*\*Shot 51 H/A WS (As if from security Camera)  
CRASH ZOOM into CU Peri moving  
fwd.\*\* (This shot for the next scene  
monitor)\*\*\*\*

CRASH ZOOM ONTO  
PERI:

Shots on  
monitor  
for P15

D.J.: (V.O.) (WILDLY ENTHUSIASTIC)  
Hey there, you guys, viddy this! ...

\*\*\*\*Shot 52 H/A close up Peri looking anxious  
She /Doc are trying to understand  
Mutant

\*\*\*\*Shot 53 H/A WS Doc/Mutant/Peri (for monitor)

N.B a) Do shots of screen first.

- 1/14 -

Do shot of D.J + CU Hands + Buttons  
b) Shots for screen last shot from  
previous TK + 2 catacomb shots.

Costume - Flower power

3A, 4A

\*\*\*\* 21

4 A / 2. INT. D.J.'S STUDIO.  
o/s shot of screen

DUB  
Flower Music

see picture on  
screen of last  
shot from prev. TK  
+ logo on bottom  
of screen to read

"ACTION REPLAY"

(IN FRONT OF D.J.  
IS A LARGE BANK  
OF MONITORS.

EACH MONITOR SHOWS  
A DIFFERENT SCENE:  
THE NEW AND OLD  
CATACOMBS, RECEPTION  
AREA ETC. (BUT  
NOT DAVROS'  
LABORATORY)

\*\*\*\* Shot 21 TAPE to TAPE  
for FX workshop

WE CAN ALSO SEE  
THE "GARDEN OF  
FOND MEMORIES,"  
THE ROUGH GROUND  
AND SEVERAL STAR  
FIELDS ETC.

THROUGH THESE  
MONITORS D.J. IS  
NOT ONLY VISUALLY  
IN TOUCH WITH HIS  
IMMEDIATE SURROUNDING,  
BUT CAN ALSO CALL UP  
SHOTS OF THE  
PLANETS OF THE  
"RESTING ONES."

ALTHOUGH D.J. IS  
DRESSED IN THE  
FORMAL WHITE UNIFORM  
ALL ATTENDANTS  
WEAR, HE HAS  
ATTEMPTED TO  
MODIFY HIS WITH  
A DASH OF HIS  
OWN PERSONALITY.

CAM 3A NEXT

HE ALSO WEARS A  
COLOURFUL HEADBAND  
AND DARK GLASSES.

ON CAM 4A

D.J. HAS TWO VOICES.  
THE FIRST IS A  
MID-ATLANTIC, HYPED  
UP VERSION WHICH IS  
HIS "PROFESSIONAL"  
D.J.'S VOICE.

THE SECOND, IS HIS  
NATURAL VOICE,  
WHICH IS A FLAT  
ENGLISH ACCENT.

UNLESS OTHERWISE  
STATED, D.J. USES  
HIS "PROFESSIONAL  
VOICE."

THE IMAGE OF PERI  
FILLS ONE OF THE  
MONITOR SCREENS.

PULL BACK AND  
WE SEE D.J.  
WATCHING IT)

D.J.: For all those appreciative of  
the humanoid female form, we have a  
maiden in distress! / Not often we see  
one of those here. Usually the place  
is as quiet as a grave.

22 3 A  
CU D.J. Hands  
pressing buttons

\*\*\*\* 23 4 A  
o/s of screen  
see 3 pictures on  
screen come up one  
in the film, 2 others  
are catacombs shots

(INTIMATELY INTO  
THE MICROPHONE IN  
FRONT OF HIM)

24 3 A  
CU DJ

\*\*\*\*Shot 23 Tape to  
Tape

But seriously, guys, a word of  
warning. Remember you are in  
suspended animation. / And we don't  
want a repeat of last time ...

(CLOSE UP OF  
MONITOR.

WE SEE THE DOCTOR  
AND PERI IN LONG SHOT)

Overheated ventilators are expensive  
to replace ...

This dialogue  
to go over  
Ep1 Sc 3

{ And when you have a self induced  
{ blowout it's your loved ones who have  
{ to bear the cost...So remember...

-----  
RECORDING BREAK



4D VLAD, 2E, 1E

104 4 D (VLAD) / 3. INT. DAVROS' LABORATORY.

L/A WS

Start Dalek backed  
right up to CAM  
it moves slowly  
REVEALING WS of  
Davros's chamber

(CLOSE-UP MONITOR.

ON IT WE SEE  
SAME IMAGE AS D.J.

PULL BACK AND WE  
SEE AN ATTENDANT  
AND A WHITE DALEK  
WATCHING THE SCREEN) /

105 2 E

MWS Chamber  
Screen b/g L of F  
Davros MID CENTRE R  
+ Attendant

See Dalek ENTER  
SHOT L-R

D.J.: (V.O. SPEAKER) And when you  
have a self induced blow out, it's  
your loved ones who have to bear  
the cost ...

DAVROS: (O.O.V.) Shut the fool off!

See Attendant R  
throw switch  
D.J.'s image disappears  
replaced by freeze  
image of Doc + Peri +  
Mutant

(D.J. V.O. SPEAKER,  
WITH MOCK CHEERFUL-  
NESS)

D.J.: So remember -

(THE ATTENDANT OBEYS.

HE THEN HITS ANOTHER  
BUTTON AND A  
FROZEN FRAME OF  
THE DOCTOR - FROM  
THE FIGHT WITH  
THE MUTANT - FLASHES  
UP ON A LARGE  
SCREEN)

106 1 E

MC3S Davros/Dalek/  
Attendant

FIRST DALEK: It is the Doctor. /

(ON DAVROS.

ON CAM 1E

INSTEAD OF DAVROS'  
FAMILAR CHARIOT WE  
SEE ONLY HIS HEAD  
SUSPENDEd IN A  
LARGE TANK OF  
CLEAR LIQUID.

Davros TURNS to Dalek

CONNECTED TO  
THE TANK ARE A  
SERIES OF WIRES  
AND TUBES)

107 2 E DAVROS: Excellent. / My lure has  
CLOSE O/S 2S fav Davros worked.

108 1 E /  
CU Dalek

109 2 E FIRST DALEK: I shall order Daleks to  
detain him. /

CLOSE 2S fav Davros  
Drift into BCU

DAVROS: No. It will give me the  
greater pleasure to watch his own  
curiosity deliver him into my hands.

He TURNS to screen  
at end

-----  
RUN ON OR BREAK ??  
-----

BACKING REQUIRED FOR OTHER SIDE  
OF BLACK CORRIDOR

6L, 2F

AREA B

217 6 L (Pushed in) 4. INT. NEW CATACOMB

MS Doors - see doors  
open Natasha/Grigory  
COME THRU' & run  
Up to CAM

(AS WITH THE RECEPTION  
AREA, THE WALLS  
ARE WHITE AND SMOOTH.

RECORDING BREAK  
6L TO REPOS

THE HEAVY ROUND  
DOORS THAT SEAL  
THE CELLS OF THE  
"RESTING ONES"  
ARE CHROME AND  
SHINY./

218 6 L

MS Corridor - repeat  
last action - Nat/Grigory  
run up corridor to CAM  
& OUT R of F

THE CONTROL BOXES  
THAT MONITOR AND  
VENTILATE THE  
BODIES WITHIN  
FLASH AND WINK  
AT THE SIDE OF  
EACH DOOR.

RECORDING BREAK CAM 2 to F  
RE-SET BLACK FLOATERS a/b  
SET IN DALEK + GUARD

THE OVERALL LIGHTING  
IS MOODY, BUT  
SUBTLE.

219 6 L

MS Natasha/Grigory  
Start on wall - Natasha/  
Grigory enter from L  
PAN them R. Natasha  
Holds up. PAN Grigory  
R across junction &  
Centre on Dalek + Guard  
going away from us.  
Grigory sees them & runs  
OUT of shot R. Let  
Guard + Dalek settle

GRIGORY AND NATASHA  
ENTER THE CATACOMB,  
SEE AN ARMED ATTENDANT  
AND A WHITE DALEK  
AT THE FAR END OF  
THE CORRIDOR AND  
QUICKLY WITHDRAW  
INTO A SIDE PASSAGE.

THE DALEK AND  
GUARD ARE PROTECTING  
A MASSIVE SLIDING  
SHIELD THAT SEPERATES  
THE "NEW" FROM THE  
"OLD" CATACOMBS.

/RUN ON - CAM 6 ADJUST/

220 6 L

MS Natasha  
she gets out gun  
and primes it

IN THE ALCOVE  
GRIGORY AND  
NATASHA PUT DOWN  
THEIR BOXES AND FROM  
THEM REMOVE BACK  
PACKS.

221 2 F

CU Gun - see it  
primed and light goes on

/RUN ON CAM 2 ADJUST/



- 1/19 -

Do Scene again  
from gun bit!

222 6 L NATASHA PULLS A  
MCU Natasha - gets SMALL BLASTER AND  
gun out & primes it TWO GRENADES FROM  
HER PACK. /

223 2 F ONE OF THE GRENADES  
MCU Grigory SHE ATTACHES TO  
very tense HER BELT IN THE  
SMALL OF HER BACK.  
THE OTHER SHE  
PRIMES) /

224 6 L GRIGORY: Oh, you're such an impetuous  
MCU Natasha child. Those things kill. /

225 2 F NATASHA: So do GUARDS /  
MCU Grigory

he pulls out bottle GRIGORY: Why did I ever allow myself  
from under his tunic to be talked into this folly?  
collar

226 6 L /  
MCU Natasha (HE UNCLIPS A METAL  
CONTAINER FROM HIS  
BELT AND TAKES A  
SWIG FROM IT)

227 2 F NATASHA: That stuff won't help you. /  
MCU Grigory  
he raises hand GRIGORY: I can only but try.

(HE HOLDS OUT A  
HAND WHICH BADLY  
SHAKES)

228 6 L Look at the state I'm in. I don't  
a/b MCU Natasha know whether my hand shakes from  
fear or the delirium tremors. /

229 2 F NATASHA: Are you ready? /  
a/b MCU Grigory  
he puts bottle away  
& prepares gun GRIGORY: (NODS) If you must.

230 6 L /  
a/b MCU Natasha

- 1/20 -

231 2 F NATASHA: You the Guard, me the Dalek.  
One/- two - three.  
MCU Grigory - she leaps out

-----  
RECORDING BREAK 6L REPOS  
-----

\*\*\*\* 232 6 L(Thru' doors to Area B) /  
TIGHT 2S looking up  
corridor - Grigory/Natasha  
jump into F L-R & both fire  
then run out either side

-----  
RECORDING BREAK 6 REPOS  
SET UP FX DALEK VT SEPARATE FEED TO CAM 2  
-----

\*\*\*^Shot 233 Tape to Tape

\*\*\*\* 233 6 L (Locked off)  
LS Corridor  
Guard + Dalek b/g  
Natasha/Grigory jump in  
to F either side & fire

(NATASHA POPS OUT  
OF THE ALCOVE AND  
SLIDES THE  
GRENADE ALONG THE  
FLOOR TOWARDS  
THE DALEK, /

THE ATTENDANT SEES  
HER, FIRES BUT  
MISSES.

Drop in  
shot

234 2 F  
CU Dalek - see it explode  
Guard TURNS & shoots  
wildly but gets hit.  
  
Natasha/Grigory jump  
back OUT of SHOT

THE GRENADE EXPLODES  
DESTROYING BOTH  
GUARD AND DALEK.

GRIGORY AND NATASHA  
NOW WEARING BACK-  
PACKS MOVE CAUTIOUSLY  
FROM THEIR COVER.)

/RUN ON 6 + 2 ADJUST/

235 2 F /  
MCU Grigory  
he is shuddering against wall  
Natasha in to shot L - R

6

- 1/20A -

236 6 L /  
L/A TIGHT SHOT

See boxes f/g R  
She picks one up

CRANE UP with her  
& TIGHTEN 2S

\*\*\*\* 237 2 F NATASHA: Come on. /  
TIGHT 2S Grigory/Natasha

Natasha X's F R - L  
past Grigory - HOLD him  
a beat then PAN him L  
to LS corridor

See Dead Guard + burning Dalek

Shot 237 Tape to Tape:-

Run this shot for 30 seconds to be used as a security picture  
for next scene in Davros screen.

-----  
RECORDING BREAK  
-----



- 1/24 -

1E, 2E

110 1 E / 5: INT. DAVROS'S LABORATORY  
CLOSE 3S fav Dalek

Davros TURNS to  
screen fav CAM  
See Attendant throw  
switch

FIRST DALEK: Sensors indicate a  
disturbance on level seven.

\*\*\*\* 111 2 E DAVROS: Show me./

o/s 3S - See Screen  
Thru' Dalek + Davros  
shoulders - see  
dead Guard Nat/Grig  
run up to door

112 1 E /  
CU Davros Inform Takis there are body snatchers  
in the catacombs.

DALEK: (OOV) At once.

-----  
RECORDING BREAK  
-----

- 1/21 -

6L

238 6 L (pushed in) / 5A: INT. NEW CATACOMBS  
CLOSE PROFILE 2S  
Natasha/Grigory

She fiddles with door panel  
it finally opens.

NATASHA: That's it. Come on.

They EXIT L of F

-----  
RECORDING BREAK  
-----

TELECINE 3:

Shot 54 L/A CLOSE o/s 3S fav. Doc/Peri

Ext. Rough Ground.  
Bottom of Bank. Day.

The MUTANT is now sitting upright, propped against a convenient rock, but he is in a very bad way.

THE DOCTOR and PERI are with the MUTANT.

THE DOCTOR: Why did you attack us?

Despite his appearance, the MUTANT, has a soft, very agreeable voice.

The Doc leans nearer to listen to the almost dead Mutant.

Shot 55 Close o/s 3S Fav. Mutant

MUTANT: The disc ... you shouldn't have tried to condition me.

A sudden pain shoots through the MUTANT and he lets out a groan. Aware that he is about to die, he is possessed by an urgency to relate all he wants to say.

Shot 56 CLOSE O/S 3S fav. Doc/Peri  
Peri reacts

Shot 57 4S (for shot 56)  
Very gently TIGHTEN to CU Mutant



11

MUTANT: I would have responded  
similarly if you had attacked me ...  
In many ways you've done me a  
favour ...

(Grins a toothless grin)

58 MUTANT: Wouldn't think I  
once looked like you. /  
CU Doctor

THE DOCTOR: What happened?

59 MUTANT: The Great Healer .../  
CU Mutant I'm a product of his  
60 experimentation. /

CU Doctor - he looks to Peri

61 CU Peri

62 THE DOCTOR: Who is this Great  
CU Doctor - looks Healer?  
from Peri to Mutant

63 CU Mutant - he tries  
to utter but dies  
rolling head CAM R

(The Mutant dies

64 (On arm) /

The Doctor stands up.

L/S 3S fav Peri/Doctor  
As Mutant's head rolls to  
CAM L - Doc RISES CRANE UP  
with him Let Peri RISE in to F L  
then move to Doc's R - TIGHTEN  
to CLOSE 2S

Peri starts to silently  
cry.

PERI: I killed him ... (cont ...)

As Doc TURNS to her  
CRAB R to HOLD 2S

(The Doctor puts his arm  
round Peri's shoulder)

- 1/25 -

2E, 1E

6. INT. DAVROS' LABORATORY. /

\*\*\*\* 113 2 E

o/s 35 fav Screen  
Dalek/Attendant  
Dalek f/g L  
Davros CENTRE b/g  
Screen H/A B/G

FIRST DALEK: Takis does not respond.

Davros TURNS to Dalek  
  
On screen is main hall  
See Takis working

(ATTENDANT PRESSES  
A BUTTON AND  
WE SEE TAKIS  
AND THE OTHERS  
AT WORK IN  
THE RECEPTION AREA  
MUCH AS BEFORE)

\*\*\*\* Tape to Tape

DAVROS: Get me Kara and find Tasambeker.

114 1 E (ON TUR.)

BCU Davros  
Dalek WIPES F R-L

FIRST DALEK: I obey. /

DAVROS: I want the intruders caught.

-----  
  
RECORDING BREAK  
  
-----

21  
NO EXTRAS MAKE-UP

- 1/26 -

SET IN FLOATER C + D

THE FOLLOWING SHOTS  
ARE ALL TAPE TO TAPE

2C

AREA C

7: INT. NEW CATACOMB

114 2 C

LS Top corridor  
(Don't see doors)  
1 lady to move down  
corridor & OUT CENTRE L

(NATASHA CONTINUES  
TO FIDDLE WITH  
THE CONTROL)

(FX workshop PAN DOWN)

/Run on - STRIKE C +D/

115 2 C

LS Middle corridor

2 men + 1 lady to X  
& MOVE in different directions

/RUN ON - SET IN FLOATER C +D/

(FX Workshop PAN DOWN TO):-

116 2 C

LS Bottom corridor

Natasha + Grigory  
MOVE DOWN from b/g  
UP to CAMERA & OUT R of F

/RUN ON/STRIKE C + D/

117 2 C

LS Bottom corridor

AREA C

See Extra enter u/s CENTRE R  
& walk across L

See Natasha + Grigory enter f/g R  
CREEP round corner & walk u/s  
away from CAM

-----  
RECORDING BREAK SET IN C + D  
CAM 2 to POS E  
-----

- 1/26 -



11

N.B Shots required on screen:  
Natasha/Grigory running  
down corridor from Sc.7

- 1/27 -

Costume - Flower power

DO SHOTS ON 3 FIRST  
then 4

3A, 4A

8. INT. D.J.'S STUDIO.

/DUB/

Flower power  
Music

(ON A MONITOR WE  
SEE GRIGORY AND  
NATASHA RUNNING  
DOWN AN OLD  
CATACOMB) /

25    3 A  
      CU D.J

D.J.: Heavy, hey there you guys, we  
have "you know what" in the  
building./ Someone could be in  
for a sudden defrosting.

\*\*\*\* 26    4 A  
            H/A o/s screen

see image full screen  
of Natasha + Grigory  
down corridor

\*\*\*\* Tape to Tape  
      FX workshop

27    3 A  
      BCU D.J

But seriously, guys, I think it's  
time we cooled things a little. /  
And I can think of nothing more  
soothing than a dedication or  
two...

See hand up to  
Mic and D.J sniggers

You know, I get as much a kick  
out of reading these as I know  
you do hearing them ...

(HE PLACES HIS HAND  
OVER THE MICROPHONE  
AND SNIGGERS)

-----

RECORDING    BREAK

D.J to change

-----

ON CAM 5A

Lilt MOVES into b/g  
Takis TURNS to Lilt

18 2 B  
o/s 3S fav. Takis/Lilt

/RUN ON 1B INTO POSITION/

19 1 B  
CLOSE PROFILE 3S  
fav. Tasambeker

Takis/Lilt f/g  
see Tasambeker between  
their shoulders

they TURN in PROFILE

TASAMBEKER: Shut up! You're both  
in enough trouble as it is. There  
are body snatchers in the building.  
And they must have walked in right  
under your nose.

TAKIS: (TO LILT) Did you see  
anyone?

LILT: No. (TO A FEMALE ATTENDANT)  
Did you?

(ATTENDANT SHAKES HER HEAD)

TAKIS: You see. Must have got  
in another way.

Tasambeker leaves R of F

(TASEMBEKER FUMES)

\*\*\*\* 20 5 A  
i/A MS Tasambeker

TASAMBEKER: Enjoy yourself.  
While you can. / (SHOUTS)  
Meanwhile find the intruders!

See her MOVE forward  
then TURN BACK, Takis/Lilt  
come forward & EXIT  
HOLD Tasambeker for 10 secs.  
then let her Leave u/s L

\*\*\*\* TAPE to TAPE  
Davros Monitor Ep1 Sc. 10

-----  
RECORDING BREAK

1B to 1C  
2B to 2C

1E, 2E

10. INT. DAVROS' LABORATORY.

\*\*\*\* 115 2 E  
o/s 2S fav Screen  
On screen see Takis/Lilt (ON A MONITOR WE  
leaving - Tasambeker SEE TAKIS AND  
walks away LILT LEAVING THE  
RECEPTION AREA. /

116 1 E  
L/A CLOSE 2S Davros/Attendant TASAMBEKER WATCHES  
Davros f/g L THEM GO)  
Attendant b/g R  
nods & walks OUT L  
CENTRE on Davros &  
TIGHTEN to CU

DAVROS: (TO ATTENDENT) Have  
that woman, brought to me.

RUN ON



Costume - Rocker

3A, 4A

\*\*\*\* 40    4 A                      11A. INT. D.J.'S STUDIO. /

o/s 2S Fav. Screen  
CU of casket on  
screen. PANNING SHOT  
of caskets + film shot  
of LS Doctor + Peri  
on the move

(D.J. INTIMATELY  
INTO THE MICROPHONE)

\*\*\*\* Tape to Tape  
FX workshop

41    3 A  
CU D.J

D.J.: Hey there, casket eight  
one six - or should I say, hi  
George. This is D.J. with a  
very special message for you.  
Today you are one hundred and  
sixty-three Tralphon years old.  
Congratulations. (CONSULTS HIS  
SCRIPT) / Your dear wife Venella,  
who is still very much alive,  
sends you her sincerest and  
fondest love. She misses you  
very much and wants you to know  
that you are constantly in her  
thoughts. She would also like  
to reassure you on this very  
special day, that her every  
waking hour is spent administering  
the research fund you set up to  
find the cure for Becks Syndrome,  
that, oh so, dreadful disease  
that took you from her side.

(HE PLACES HIS HAND  
OVER THE MICROPHONE  
AND SNIGGERS.

HE THEN RECOMPOSES  
HIMSELF AND CONTINUES  
TO PURR)

\*\*\*\* 42    4 A  
CU Casket on screen

\*\*\*\* Tape to Tape

43    3 A  
CU D.J

You see George, / she still loves  
you. And to celebrate that  
deepest and purest of emotions,  
your dearest wife has requested  
I play a little music for you.  
From her heart to your heart, /  
George. . (cont ...) /

CAH 4A NEXT

ON CAM 3A

(D.J. PRESSES A  
SWITCH AND SOME  
VERY STRANGE  
ELECTRONIC MUSIC  
IS HEARD.

D.J. TAKES THE  
VOLUME OF THE  
MUSIC DOWN AND IN  
HIS "OWN" VOICE  
SAYS:)

He sees something

D.J.: (cont) Poor, old George.  
You've got a wife and a half there.  
They found a cure for Beck's  
Syndrome forty years ago. Be  
interesting to know what's she's  
really doing with the money.

(HIS EYE IS THEN  
CAUGHT BY THE  
MONITOR SHOWING  
PERI AND THE DOCTOR.

D.J. PRESSES ANOTHER  
SWITCH AND IN HIS  
"PROFESSIONAL" VOICE  
SAYS:)

\*\*\*\* 44

4 A  
o/s 2S fav. screen  
  
On screen Doc + Peri  
on move twds CAM

Hey there, you guys. / The maiden  
in distress is coming this way.  
I wonder which of you lucky fellas  
she's coming to see.

45

3 A  
CU D.J

(ASIDE IN HIS  
"OWN" VOICE)

Well, don't all answer at once.

(C.U. MONITOR.  
WE SEE THE DOCTOR  
REACHING THE TOP  
OF A SMALL HILL) /

\*\*\*\* 46

4 A  
o/s 2S fav. screen  
See Doc + Peri  
approach Screen

Shots 44+46 Tape to Tape

6L

AREA B

(Dolphin arm)

\*\*\* 239

6 L

12. INT. NEW CATACOMB.

H/A LS Corridor

1 Guard + 1 Attendant  
place dead Guard on  
trolley - they wheel  
him d/s to CAM.

Takis & Lilt enter F

CRANE DOWN & TRACK in  
with them to Dalek

(TAKIS, LILT AND  
TWO ARMED ATTENDANTS  
WATCH AS THE DEAD  
GUARD IS LOADED  
ONTO A TROLLEY AND  
IS THEN TAKEN AWAY.

A TECHNICIAN EXAMINES  
THE DESTROYED DALEK)

LILT: Bit of a mess.

(TAKIS POINTS AT  
THE DESTROYED DALEK)

TAKIS: Was that thing on  
guard duty?

Guard returns to  
examine Dalek f/g

Takis nods to Lilt  
they move fwd

TRACK BACK with them  
to BC2S

LILT: So I gather.

TAKIS: It's worse than  
I thought.

LILT: Everything's worse than  
you thought. What's the matter  
with you, Takis? You're turning  
into a right old misery. It's  
only a tame Dalek.

TAKIS: That's right. But don't  
you find the security a bit heavy?  
All that's supposed to be in the  
old catacomb are a few thousand  
stiffs in suspended animation....  
There's something else going on.

His bleeper goes and  
as they move off  
CRANE UP & LOOSEN to  
H/A LS corridor - lock  
off & let them go

68  
- 1/38 -

ON CAM 6L

(HE NOTICES A R D  
LIGHT FLASHING ON  
A NEARBY SECURITY  
CAMERA)

Come on.

(THEY MOVE OFF

/RUN ON - ARTISTS REPOS.  
STRIKE DALEK

\*\*\*\* 240 6 L LS Corridor

Takis/Lilt walk away from us

Shot 240 Tape to Tape

-----  
RECORDING BREAK  
-----

- 38 -



1E, 2E

13. INT. DAVROS' LABORATORY.

\*\*\*\* 117 2 E

O/S 2S fav Screen

See Davros R of F

See Takis/Lilt on screen

(CLOSE ON DAVROS)

118 1 E

L/A CLOSE 2S Davros/

Dalek

DAVROS: (MUTTERS) You know too /  
much, Takis.

(WIDEN SHOT)

Davros swings round  
to CAM - See Attendant  
b/g switch on screen

FIRST DALEK: Kara is now avail-  
able.

\*\*\*\* 119 2 E

CLOSE o/s 2S fav Screen

See Kara appear on screen

DAVROS: I shall talk to her. /

(ATTENDANT PRESSES  
A BUTTON AND KARA  
APPEARS ON THE  
LARGE SCREEN)

DAVROS: Ah, my dear Kara.

/N.B We need to find shot of Kara suitable ie. from top  
of Ep1 Sc 15

-----  
RECORDING BREAK  
-----

/ALL FLOATERS IN TO START/

CAM 2G FEEDS PICTURE TO DOOR MONITOR  
NOTE FOR NATASHA - SHE MUST HOLD A GRENADE  
IN HER HAND FOR READINESS.

	(Dolphin Arm)	6M, 3C	AREA C
241	6 M	<u>14. NEW CATACOMBS.</u>	/
	LS Corridor		
	CAM man's back to doors		(GRIGORY HAS LOCKED
	see infinity -		A DECODER INTO THE
	Natasha/Grigory walk		LOCK OF A, CIRCULAR
	twds us up to CAM		DOOR AND IS READING
	and OUT L		ITS DISPLAY.
-----			
	RECORDING BREAK 6 to REPOS		WE CAN NOW SEE THE
	STRIKE FLOAT C + D		NAME OF THE "RESTING"
-----			
242	6 M (Dolphin)		ON THE DOOR, /
	LS Corridor to doors		"PROFESSOR A.V. STENGOS")
	See Natasha + Grigory		
	look round corner R		
	Then X R-L		
-----			
	RECORDING BREAK 6M REPOS		
	SET IN C + D		
-----			

243 6 M (dolphin arm) /  
MS Grigory/Natasha GRIGORY: (PETRIFIED) However  
They enter R of F did I let you talk me into this.  
CRAB L & CRANE DOWN  
to PROFILE 2S  
Grigory R of F NATASHA: Get on with it.  
Natasha + Guard L

GRIGORY: A bit of tomb robbing  
is one thing, but did we have to  
kill that guard?  
244 3 C  
CLOSE o/s 2S fav Natasha

NATASHA: Look, I don't want to be  
here anymore than you do. But that's  
supposed to be my father in there.  
And I want to know why the courts were  
so reluctant to let me have his  
body back. Now hurry up! /

245 6 M  
low level a/b

GRIGORY: You can't rush this  
sort of thing.

NATASHA: Neither can we hang  
around here.

ON CAM 6M

CRANE UP & TIGHTEN  
2S as Grigory RISES  
He moves Natasha to R  
& CRANE DOWN with him  
again. Keep her R of F

GRIGORY: Oh, you're so impetuous.  
If I open that door too soon, the  
molecular structure of the body  
will breakdown. Poor old Stengos  
will turn into a pool of high  
protein water. Even if I were  
confident I could reconstitute him,  
we do not have a suitable vessel  
into which he could be ladled.

246 3 C  
H/A CLOSE o/s 2S  
fav Grigory

NATASHA: Just get the door open,  
will you. /

\*\*\*\* 247 6 M  
a/b

GRIGORY: Don't you ever listen?  
I'm a doctor, not a magician.  
You'll kill him! /

As Grigory TURNS away L  
CRAB L & REVEAL the  
monitor with a  
picture fed to it.

NATASHA: If we don't succeed,  
he's already dead. Now get the  
door open!

Grigory's hands  
press buttons.

(RELUCTANTLY, GRIGORY  
STARTS TO TAP  
OUT THE DOOR  
OPENING CODE)

Tape to Tape

-----

RECORDING BREAK

-----



TELECINE 5:

Ext. High Protein.  
Production Laboratory.  
(Model Shot)

The complex is massive  
and has the feeling of  
an old fashioned  
industrial town.

166 1 A \_\_\_\_\_/  
CU Davros  
Fed thru' FX mixer  
live to Sc15

N.B 1 Cam on Davros to feed live  
version onto screen

1A, 3B, 2B, 4A

\*\*\*\* 167 3 B \_\_\_\_\_/ 15. INT. KARA'S OFFICE.

MCU Kara  
For screen in Davros  
"Ah Kara"

/RUN ON/

(KARA IS TALL  
SEXY, FORTISH  
AND VERY MUCH  
IN CONTROL OF  
HERSELF AND EVERYONE  
AROUND HER.

SHE IS STRIKING  
IN APPEARANCE  
RATHER THAN BEAUTIFUL.

KARA IS STANDING  
BEFORE A LARGE  
SCREEN.

Q. The screen

ON IT WE CAN SEE  
DAVROS, VOGEL, HER  
MALE ASSISTANT, STANDS  
TO ONE SIDE OF THE  
SCREEN)

168 2 B \_\_\_\_\_  
CLOSE o/s 23 fav screen  
See image of Davros  
on her pink screen

KARA: It's all very well to  
make your demands, but you /  
already take most of the profit  
my factories make.

DAVROS: I created the product  
you manufacture. I have the  
right to the money.

Drop 169 3 B \_\_\_\_\_  
in shot Thru' glass o/s 3S  
fav Vogel/Kara

KARA: Oh, I am more than  
aware of that, Great Healer. / I would  
willingly sell the bones of  
Vogel here, if it would aid your  
cause.

VOGEL: And I would give them  
willingly.

CAM 2B NEXT

ON CAM 3B

		<u>KARA:</u> You see how devoted we are?/ But you would get very little for him alive or dead./
Drop in shot	170 2 B	<u>CLOSE O/S 2S fav Davros</u>
	171 3 B	<u>CU Kara</u>
	172 2 B	<u>a/b o/s 2S</u>
	173 3 B (Locked Off)	<u>Thru' glass</u>
		<u>o/s 3S fav Vogel/Kara</u>
	174 2 B	<u>a/b CLOSE o/s 2S</u>
		<u>DAVROS:</u> I do not wish to hear any more from your prattling tongue./I want more money! I cannot complete my research without it.
	175 4 A	<u>CLOSE PROFILE 2S</u>
		<u>Vogel/Kara</u>
		<u>KARA:</u> We'll do our best for you. I'm sure/Vogel can engage in a little creative accountancy on your behalf.
		<u>VOGEL:</u> I already do, madam. I am a past master at the double entry.
		<u>KARA:</u> Then you must make it triple. You heard what Davros said, he needs the money. /
Drop in shot	176 2 B	<u>a/b CLOSE o/s 2S</u>
	177 3 B	<u>L/A CLOSE o/s 2S</u>
		<u>fav Kara + hologram</u>
	178 2 B	<u>a/b + Hologram</u>
		<u>KARA:</u> I'm so sorry, Great Healer. Such is my enthusiasm for your cause my mouth often says what my mind wouldn't dare think. Please accept my apologies./
Drop in shot	179 3 B	<u>L/A CLOSE o/s 2S</u>
		<u>fav Kara + hologram</u>
		<u>DAVROS:</u> I would rather accept your money./ And soon!
		(THE IMAGE ON THE SCREEN SNAPS OFF.
		See image diappear slowly fed up to CU Kara from pink image thru' screen to natural - she TURNS to Vogel

CAM 3B NEXT

ON CAM 3B

KARA CONTINUES TO  
STARE AT THE BLANK  
SCREEN FOR A MOMENT,  
A JOYLESS SMILE  
ON HER LIPS.

THAT TOO SNAPS  
OFF AND HER  
FEATURES HARDEN)

180 3 B (On her turn) KARA: Has Orcini arrived? /  
CLOSE PROFILE 2S  
fav Vogel  
Vogel moves off u/s  
TIGHTEN to CLOSE  $\frac{3}{4}$   
PROFILE Kara KARA: Then show him in.

VOGEL: He has, madam.

-----  
RECORDING BREAK

NOW DO DROP IN SHOTS BUT TURN DAVROS'S HEAD  
BACK TO CAMERA AGAINST BLACKS  
-----



- 1/49 - NO MAKE-UP FOR EXTRAS  
VT SPLIT FEED TO CAM 5  
AS H/A SHOT FOR SCREEN IN DAVROS' SET.

BLACK FLOATERS A/B SET TO MAKE PREP. ROOM

1 B/C 3B, 5B, 2D

16. INT. NEW CATACOMB (COMPUTER AREA)

122 1 B (Pushed in)  
MC doors - they open.

TRACK BACK L with  
Tasambeker & trolley  
+ attendant. PAN them R  
to prep room. Tasambeker  
opens door - other  
attendants enter & gather  
round trolley

(TASAMBEKER,  
ASSISTED BY AN  
ATTENDANT ARRIVE  
PUSHING A TROLLEY  
ON WHICH IS THE  
COVERED BODY OF THE  
GUARD KILLED  
EARLIER.

OTHER ATTENDANTS  
GATHER AND SOON  
THERE IS A BUZZ OF  
EXCITED CONVERSATION. /

123 2 D (Thru' prep room door)  
Group shot fav. Jobel

Tasambeker TURNS to Jobel  
He moves fwd to body L of F

A NEARBY DOOR IS  
THROWN OPEN AND  
JOBEL EMERGES  
WEARING A HEAVY  
RUBBER APRON  
AND RUBBER GLOVES)

Q Jobel + Cut to 2D

124 1 B  
CLOSE o/s 2S  
fav Tasambeker R of F

JOBEL: If you wish to gossip,  
there is a rest room provided,  
you know. /

125 2 B  
ON Jobel

TASAMBEKER: I'm sorry, Mr. Jobel. /

126 2 B  
A/H o/s 2S

JOBEL: I should have guessed you'd  
be here. /

127 2 D  
CLOSE o/s 2S fav.  
Jobel L of F

TASAMBEKER: An attendant has been  
murdered. /

JOBEL: It's a pity it couldn't  
have been you. (cont...)

She TURNS

(TASAMBEKER LOOKS  
VERY HURT)

CAM 1C NEXT

ON CAM 2D

- 128 1 C JOBEL: (cont) Oh, I wish you'd  
get used to my sense of humour. /  
CLOSE o/s 2S fav. Tasambeker
- 129 2 D TASAMBEKER: I'm sorry, Mr. Jobel. /  
Close o/s 2S fav Jobel
- 130 1 C JOBEL: Why are you taking him to  
my preparation room. It's not  
the mortuary. /  
CU Tasambeker
- 131 2 B TASAMBEKER: He's badly damaged.  
He'll require cosmetic embalming  
before we return him to his  
planet for perpetual instatement. /  
CU Jobel
- 132 1 C JOBEL: Don't you ever listen. I  
have the president's wife in here  
and I can tell you she's more  
active now than she ever was  
when alive. /  
CU Tasambeker
- 133 2 D TASAMBEKER: I'm sorry, Mr. Jobel. /  
Close o/s 2S fav Jobel
- JOBEL: I wish you'd stop apologising  
all the time.
- TASAMBEKER: (INNOCENTLY) Sorry,  
Mr. Jobel.
- (JOBEL SCOWLS)
- 134 1 C JOBEL: I haven't got time to  
deal with him. /  
Close o/s 2S fav  
Tasambeker
- 135 2 D TASAMBEKER: Perhaps I could. I am  
a third year student. And I have  
studied your methods very closely. /  
CU Jobel
- JOBEL: The way you get under my  
feet, I sometimes think too closely.  
(cont...)
- Take his MOVE u/s  
a pace & make 2S  
with Tasambeker R of F
- CAM 1 adjust 2S fast  
placing Tasambeker L of F

Drop in shot

(JOBEL PULLS BACK  
THE COVER OF THE  
DEAD ATTENDENT.)

136 3 E (other side of trolley)  
1/a 2S Body/Jobel  
He looks down to body

JOBEL: (cont) He certainly is  
in a mess.

Jobel TURNS back  
to Tasambeker

(LOOKS AT  
TASAMBEKER)

Well, I s'pose you can't make him  
look any worse. /

137 1 C  
M o/s Group shot  
fav Tasambeker L of F

TASAMBEKER: Thank you, Mr. Jobel.

Jobel starts to move  
fwd CRAB R placing  
him L of F.  
Tasambeker moves off  
to prep room with  
trolley.

JOBEL: Now get him away from here.

TASAMBEKER: Certainly Mr. Jobel.  
And thank you.

(JOBEL TURNS TO GO BACK INTO HIS ROOM)

138 2 D  
Jobel TURNS back to her  
Deep o/s 2S fav  
Jobel L of F

JOBEL: Oh, before you start hacking  
him around, the Great Healer wants to  
see you.

See Tasambeker f/g R  
+ trolley. She TURNS  
back to him as Jobel  
looks UP L of F

(LOOKS UP AT THE  
SECURITY CAMERA AND  
SAYS VERY LOUDLY:)

\*\*\*\* 139 5 B  
1/a MS Jobel  
looking up to CAM  
He EXITS L

Although why I should be the  
messenger boy, I do not know.

EXTRAS CHANGE  
MAKE-UP

RECORDING BREAK

5B to 5C  
1C to 1B  
2D to 2A

NOW DO SHOT 136

1E, 2E

17. INT. DAVROS' LABORATORY.

\*\*\*\* 125 2 E

CLOSE o/s 2S fav screen

See on screen H/A Jobel

looking at CAM then

TURN away - FREEZE

the picture

126 1 E

MS Davros

(CLOSE ON DAVROS)

DAVROS: (MUTTERS) You are a  
fool, Jobel./ I have offered  
you the universe, but you  
are content to play with the  
bodies of the dead.

(MUCH LOUDER)

CRASH ZOOM IN  
on "Number".

Soon you will join their number!

-----  
RECORDING BREAK  
-----



DRY ICE FX ON BODY

SWEAT FOR GRIGORY

6m, 30, 20

18. INT. NEW CATACOMB. /

248 6 M

CLOSE UP PROFILE

Grigory R-L -see  
fingers fiddle with  
He sweats - he hears  
noise & TURNS R

(THE DOOR OF  
STENGOS' CELL IS  
NOW OPEN. CLOUDS  
OF CONDENSED CARBON  
DIOXIDE BILLOW  
FROM THE OPENING. /

DUB  
DOOR CLICK

249 3 C

H/A CLOSE 23 fav Grigory  
Natasha f/g R - see doors  
open Natasha X's F R-L  
As body starts to come out  
R-L

GRIGORY AND NATASHA  
GROPE AROUND IN  
THE FOG FOR  
STENGOS'S BODY.

THEY FIND WHAT THEY  
ARE LOOKING FOR  
AND PULL OUT A  
SLIDING TRAY  
WITH AN ALUMINIUM  
FOIL WRAPPED BODY  
ON IT) /

250 2 G

TIGHT LOW LEVEL of body  
Slowly MOVING OUT + dry ice FX

See Natasha/Grigory lean  
over body in PROFILE

GRIGORY: You were wrong. The  
body's here!

Natasha X's L-R

NATASHA: Unwrap it.

251 3 C

GRIGORY: As you wish. /

H/A CLOSE 33  
body f/g + Dry Ice FX  
Natasha/Grigory b/g

He starts to unzip bag

(HE FIDDLES WITH  
ONE OF THE TUBES  
ATTACHED TO THE  
BODY)

CAM ON NEXT

Why do I allow myself to get involved  
in such lunatic situations.

ON CAM 3C

(AS GRIGORY WORKS,  
HE ACCIDENTLY KNOCKS  
THE BODY, WHICH  
WOBBLES.

GRIGORY AND NATASHA  
EXCHANGE A CONFUSED  
GLANCE.

The body rolls

GRIGORY PRODES  
THE BODY AGAIN.  
THIS TIME IT  
NEARLY SLIDES  
FROM ITS REST.

Grigory unzips it  
Natasha TURNS to him

QUICKLY GRIGORY  
REMOVES THE FOIL  
FROM AROUND THE  
FACE AND WE SEE  
THAT IT IS A  
DUMMY)

they TURN violently

NATASHA: They have taken him!

GRADE UP FAST  
to DEEP o/s Group Shot  
fav 2 Guards + Takis/Lilt

TAKIS: (O.O.V.) Hold it!

(GRIGORY AND NATASHA  
TURN TOWARDS THE  
SOURCE OF THE VOICE.  
FROM THEIR P.O.V.  
WE SEE TAKIS,  
LILT AND THE  
TWO ATTENDANTS AT  
THE FAR END OF  
THE CATACOMB)

Drop 252 6 N  
in shot L/A CLOSE 4S  
2 Guards f/g  
Takis/Lilt o/e

253 6 N  
MID O/S Group shot  
fav Natasha/Grigory  
See gun drop

Throw down the gun.

(NATASHA OBEYS)

Now raise your hands. (cont...)

1/ - 47A -

ON CAM 6N

254 2 G (ON THE GRENADE  
CLOSE ON Natasha's hand CLIPPED TO THE  
with grenade - she BELT IN THE SMALL  
slowly RAISES herhand OF NATASHA'S BACK.

255 3 C  
a/b 3S NATASHA: Down!

She throws grenade  
& PULLS Grigory DOWN  
under trolley.

CRANE DOWN with them

---

RECORDING BREAK

---

- 1/52A -

AREA C

259 6 N \_\_\_\_\_ / <sup>ON</sup> 18A: INT. NEW CATACOMBS

LS Corridor -  
Natasha/Grigory run up  
to CAM & BLACK OUT F

NATASHA AND GRIGORY

/Run on/

260 6 N \_\_\_\_\_ /  
LS Corridor  
Artist turned round

Start BLACK F - their  
bodies run away from us

-----  
RECORDING BREAK

STRIKE FLOATERS C + D + E  
-----



68 WS Thru' dead trees / TELECINE 6:  
See Doc + Peri on move Ext. A long white wall. DAY  
along wall L - R

69 H/A looking along /  
top of wall

70 (On track + Arm) / PERI: No door.  
o/s 2S fav Peri  
Peri L of F, Doc f/g R  
in profile - CRAB R  
as Peri leans against  
wall placing Doc on L of F THE DOCTOR: This is ridiculous!

PERI: I told you we should have  
come by Tardis.

THE DOCTOR: There must be a door!  
Without a door, there can't be a  
letter box. No letter box, no  
post.

71 PERI: Your logic is impeccable,  
but for one thing: most of the  
people in there are dead. /

CU Doctor - eyeline L-R

THE DOCTOR: Resting, in suspended  
animation, Peri, not dead. There  
is a difference. /

72 CU Peri - eyeline R-L

PERI: Maybe. But it still  
doesn't alter the fact there isn't  
a door. /

73 Doc TURNS in circle  
looking in all directions  
CRAB L with him to  
REV o/s 2S THE DOCTOR: Oh, well. There's  
nothing else left to do.

PERI: (EAGERLY) Go back.

THE DOCTOR: Certainly not. (HE  
CUPS HIS HANDS) We go over the  
top.

He bends to cup hands.

PERI: You're joking.

THE DOCTOR: How do you think I feel? I'm a seven hundred year old Time Lord. There's not much dignity in going over a wall like a boy into an orchard on a scrumping spree.

She climbs up  
CRAB R and go L/A  
to see her begin to  
climb up

PERI: Oh, very well.

(INSERTS HER FOOT INTO  
THE DOCTOR'S HANDS)

74

PERI: But don't drop me. /

H/A o/s 2S fav. Doc

75

THE DOCTOR: The amount you weigh.  
I'll be lucky if I can lift you. /

L/A as for 75

PERI: Just watch it, porky.

(THE DOCTOR'S CUPPED  
HANDS ARE RESTING ON  
THE AREA OF HIS THIGH  
WHERE HIS TROUSER  
POCKET IS.

PERI PUSHES DOWN ON  
THE DOCTOR'S HANDS AND  
THERE IS A TERRIBLE  
CRUNCHING SOUND /

76

H/A CU Doc's reaction

ON THE DOCTOR: HIS  
EXPRESSION INDICATES  
SOMETHING TERRIBLE  
HAS HAPPENED)

- 1/54A -

3A

1    3 A /    19A.    OLD CATACOMBS  
     L/A M2S Nat/Grigory

Door opens - they  
ENTER

GRIGORY: There's no future down  
there. That way only takes us  
deeper underground.

NATASHA: You should have studied  
your map a little closer.

They start CREEPING  
DOWN steps

GRIGORY: I stayed up all night  
studying it. The lack of  
alternative exits depressed me  
no end.

TRACK BACK with them  
down corridor then  
PAN them L-R

NATASHA: If you had studied  
with a clearer mind, you would  
have noticed there is a service  
lift to each level.

Let them walk away  
from us

GRIGORY: Is there?

NATASHA: Come on.

(CONFUSED, GRIGORY  
FOLLOWS)

-----  
RECORDING BREAK  
-----

- 1/54A -

3 3 A (Pulled back)  
LS Corridor  
Dalek + Guards +  
Body move up corridor  
4 4 A (Thru' trap)  
TIGHT PROFILE 2S  
Nat/Grigory - See  
Dalek + Group  
pass R-L

21: OLD CATACOMB: INT

GRIGORY: We could try another  
level.

DUB  
LIFT  
NOISE

RUN ON 4 REPOS to E/

NATASHA: There isn't time. I  
must make contact with the others.

\*\*\*\* 5 4 B  
LS Corridor - See  
Dalek + Guard go round  
corner - Nat/Grigory  
OUT u/s L

(SHE MOVES BACK ALONG  
THE CATACOMB UNTIL  
THEY REACH A DOOR  
RECESSED INTO THE  
ROCK.

CRANE DOWN to CLOSE 2S

PAN Natasha L as she  
gets out laser + Fires

NATASHA EXAMINES  
THE DOOR OPENING  
MECHANISM, TENSES  
HERSELF, BLASTER  
AT THE READY, HITS  
THE DOOR OPENING  
MECHANISM AND  
ENTERS)

DOORS  
OPEN

RUN ON \*\*\*\* Tape to Tape

\*\*\*\*6 3 B  
o/s 2S fav door

See lazer FX on door  
They move fwd

\*\*\*\* 7 5 A  
H/A WS Incubation room  
See Grigory/Natasha enter R  
& slowly begin to move L

-----  
RECORDING BREAK 4 to VLAD  
-----



PAGE 60 DELETED

2E, 1E

\*\*\*\* 127 2 E / 23. INT. DAVROS' LABORATORY

o/s 2S fav screen  
Davros R of F  
+ Attendant - See  
H/A shot of Nat/Grig  
ENTER Incubation room

(ON A MONITOR SCREEN  
WE SEE A HIGH WIDE SHOT  
OF THE INCUBATION ROOM  
AS FROM THE P.O.V. OF  
THE SECURITY CAMERA.

NATASHA AND GRIGORY  
ENTER)

128 1 E /  
BCU Davros' Mouth  
smirks

DAVROS: Inform Takis.

RUN ON

5A, 1A, 2A

8    5 A /    24. INT. INCUBATION ROOM.  
      H/A 2S Nat/Grig

They MOVE L - PAN  
them L behind pillar

(ALONG ONE WALL ARE  
A SERIES OF GLASS  
INCUBATORS CONTAINING  
HUMAN BRAINS IN  
VARIOUS FORMS OF  
MUTATION.

IN A CORNER OF THE  
ROOM IS A WHITE  
DALEK COVERED IN  
A THIN, BLUE MEMBRANE.

9    1 A  
      L/A CLOSE 2S Grig/Nat  
      Grigory MOVES FWD 1st  
      see him through case  
      of brains - CRAB R as  
      he looks at the 1st brain  
      then moves to the 4th  
      one

WHATEVER, THE IMPRESSION  
SHOULD BE THAT THE  
DALEK ARE ORGANIC  
AND IN A STARE OF  
GROWTH. /

NATASHA SCANS THE  
ROOM WHILE GRIGORY  
LOOKS AT THE BRAINS)

GRIGORY: Reminds me of when  
I was at medical school.

CRAB R placing Natasha  
f/g R + Grigory with  
brains b/g L

NATASHA: It's gruesome.  
(cont ...)

See Natasha get receiver  
out of pocket

(SHE REMOVES HER PACK,  
OPENS IT AND TAKES  
OUT A TRANSCEIVER)

CAM 2A NEXT

ON CAM 1A

NATASHA: (cont) Are they human brains?

Grigory fwd  
CRAB to make PROFILE  
2S fav Grigory

GRIGORY: (INDICATES RADIO) Do you think that thing will work down here?

NATASHA: I can only try. I must make contact with the others.

(GRIGORY MOVES ALONG  
THE INCUBATORS)

GRIGORY: We're not going to get out of here alive, are we?

NATASHA: (FIDDLING WITH RADIO)  
I don't know.

GRIGORY: I have this terrible fear I'll die begging for mercy.

NATASHA:  
Pride isn't important at the moment of death.

(IN ANGER GRIGORY SLAMS THE  
DOOR OF THE METAL BOX)

GRIGORY: It is to me ....  
They won't torture us, will they?

NATASHA: You're becoming morbid.

Grigory looks  
nervously around  
to the left

GRIGORY: Instant death doesn't bother me. It's the long, lingering kind I'm worried about. You forget I'm a doctor. When they slice me open, I'll know the name and function of each organ that plops out.

CAM 2A NEXT

ON CAM 1A

Grigory moves OUT  
of shot L - TIGHTEN  
to CU Natasha

NATASHA: At least you won't die  
in ignorance.

10 2 A

CU Grigory  
have blurred blue f/g  
top of membrane- Grigory  
moving fwd horrified

11 5 A

END o/s 2S fav Dalek

See face inside - eyes  
closed - Grigory moves  
into R of shot & stops

(THE DOOR OF THE BOX  
SLIDES OPEN. INSIDE  
WE SEE THE SEVERED  
HEAD OF STENGOS,  
STANDING ON THE STUMP  
OF ITS NECK. THE  
EYES ARE CLOSED, AND  
THE LIMB APPEARS  
DEAD.

GRIGORY STARES AT  
THE HEAD) /

12 2 A

a/b CU Grigory

GRIGORY: You're right, this place  
is gruesome./

13 5 A

CU Head of Stengos  
Eyes open on Grigory

14 2 A

CU Grigory - See  
Natasha enter L of F to  
TIGHT 2S - she looks  
horrified

NATASHA: (O.O.V.) Now what?

(ON HEARING NATASHA'S  
VOICE STENGOS' EYES  
OPEN)

15 5 A

CU Head

GRIGORY: A complete head. /

16 2 A

BC2S Nat/Grigory

STENGOS: Natasha?/ (cont ...)

Natasha does not  
move an inch

(THE VOICE IS VERY  
BREATHY AS STENGOS  
ATTEMPTS TO SUCK  
AIR THROUGH HIS  
SEVERED WINDPIPE)

CAM 5A NEXT



ON CAM 2A

STENGOS: (cont) Natasha?

GRIGORY: He knows you.

(NATASHA CROSSES TO  
THE BOX AND LOOKS IN)

NATASHA: (WITH GREAT DIFFICULTY)  
He's my father.

17 5 A  
BCU Head

STENGOS: Natasha.

RUN ON

CAM 5A NEXT



1E, 2E

26. INT. DAVROS' LABORATORY.

\*\*\*\* 129 2 E  
CLOSE o/s 2S  
fav screen (CLOSE ON DAVROS)  
See CU DJ on screen  
laughing  
130 1 E DAVROS: (MUTTERS) Suddenly /  
CU Davros everyone sees and knows too  
much.

-----  
RECORDING BREAK  
END OF RECORDING DAY ONE  
-----

IF TIME DO:-

Ep1 Sc 39  
Ep2 Sc 1  
Ep 2 Sc 6  
Ep2 Sc 21  
Ep2 Sc 23  
Ep2 Sc 27  
Ep2 Sc 30

5A, 2A

18 5 A / 27. INT. INCUBATION ROOM.  
L/A MCU Stengos

See a bit of  
Grigory's waist f/g R

STENGOS: My mind has been  
conditioned to serve only one  
master. /

19 2 A  
BC2S Nat/Grigory

NATASHA: So you keep saying.  
But who is this person. /

20 5 A  
a/b L/A MCU Stengos

STENGOS: I can't remember.

21 2 A  
CU Natasha

NATASHA: Why not?/ You  
remembered who I am. /

22 5 A  
a/b L/A MCU Stengos

He looks to Grigory

STENGOS: You are my daughter.  
Why should I forget that ...?  
(EYES TURN TO GREGORY) Who is  
this with you? /

23 2 A  
BC2S Nat/Grigory

NATASHA: A friend. Why have they  
done this to you? /

24 5 A  
LS Dalek + Stengos

STENGOS: I am to become a  
Dalek. / We are all to become  
Daleks. /

25 2 A  
a/b BC2S Nat/Grigory

26 5 A  
CU Stengos

CAM 2A NEXT



ON CAM 5A

Start gently drifting  
in to end in BCU Stengos

STENGOS: (ALMOST AS A DALEK)  
We are to serve the new order.  
We are to become the supreme  
beings ... (THEN LIKE ANOTHER  
PERSON) Help me, Natasha. /

27 2 A  
BC2S Nat/Grigory

(NATASHA TURNS TO  
GREGORY AND FOR  
THE FIRST AND LAST  
TIME SHE ALLOWS A  
LITTLE EMOTION TO  
BREAK THROUGH)

28 5 A  
CU - still drift into  
BCU Stengos

NATASHA: What can I do? /

29 2 A  
a/b BC2S Nat/Grig

STENGOS: (AS A DALEK) We must  
multiply. The seed of the  
Daleks must be supreme. / We  
must conquer and destroy all

30 5 A  
a/b BCU Stengos

those who resist the power of  
the Daleks ... (ANOTHER VOICE)

31 2 A  
A/B BC2S Nat/Grig

Kill me, child. /

32 5 A  
a/b still drifting  
into BCU Stengos

NATASHA: I can't. /

33 2 A  
a/b BC2S Nat/Grig

STENGOS: (AS A DALEK) It is  
our duty to eradicate those  
who would wish to pollute the  
purity of the Dalek race ... /

34 5 A  
BCU by end of speech

(ANOTHER VOICE) If you've  
ever loved me, Natasha, kill me. /

35 2 A  
2S Nat/Grig perplexed  
Grig prepares to use  
his rifle

kill me.

GREGORY: Let me do it.

36 5 A  
BCU Stengos

NATASHA: No ... /

STENGOS: (DALEK VOICE) it is vital  
that the Daleks are supreme in all  
things. /

\*\*\*\* 37 2 A  
a/b BC2S Nat/Grig  
Tape to See Nat suddenly raise  
Tape blaster & fire

38 5 A  
BCU Stengos

(SUDDENLY/ NATASHA  
POINTS HER BLASTOR  
AT THE HEAD/ OF  
STENGOS AND FIRES.

\*\*\*\* 39 2 A  
a/b 2S Natasha firing  
Tape to  
Tape

- 1/70 -

\*\*\*\* 40 5 A /  
MS Dalek + Head explode  
Tape to + CU after a beat to  
Tape see Head melting

/Run on/

41	2 A	THE CASE AND HEAD EXPLODE. /
	02S Nat/Grig	
	She is still firing	NATASHA TAKES OUT
	horrified + emotional	ANOTHER POWER PACK,
	she takes off to door	INSERTS IT INTO THE
		BLASTOR AND CROSSES
		TO THE DOOR.

Grig runs off  
looking back to Dalek

NATASHA: I need to get out of  
here.

		(GRIGORY NODS, PICKS UP THE RADIO AND JOINS HER. /
42	5 A	
	MS Dalek	
		THEY THEN ENTER.)
43	1 A	
	CU Head	

/RUN ON/

ONTO NEXT SCENE

3B, 1B, 4BV LAD

5 guns - 1 for  
Lilt

44 3 B / 28. INT. OLD CATACOMB.

TIGHT H/A o/s Group  
shot fav door

4 Guards  
A/B/C/D

See Guards f/g -  
guns pointed to door

(AT ONE END OF THE  
CORRIDOR STANDS  
TAKIS FLANKED BY  
4 ATTENDANTS WHO  
HAVE RIFLES  
LEVELLED READY TO  
FIRE)

Natasha OUT - she stops  
dead - Grigory joins her

They both Look R

TAKIS: (OOV) Going somewhere?

45 1 B (On turn)

(NATASHA AND GREGORY  
TURN TO FACE TAKIS. /

TIGHT PROFILE Group shot  
fav Takis/Lilt - See  
Guard f/g R, Takis CENTRE  
Nat/Grigory L

AS THEY DO, LILT  
STEPS UP BEHIND  
THEM AND SAVAGELY  
JABS THE BUTT OF  
HIS GUN INTO  
NATASHA'S BACK.

See Guard's guns R of F  
Lilt in from L of F &  
butts Natasha with gun  
She drops to floor - Lilt  
points his gun into Grig's  
ribs - he goes down

AS SHE GOES DOWN,  
LILT JABS AT GREGORY  
WHO JOINS HIS FRIEND  
ON THE FLOOR. /

46 3 B

Low Level thru' legs  
See Nat/Grig on floor  
See Lilt into shot with  
his knife & PULL Natasha  
Head up

LILT ABANDONS HIS  
GUN AND TAKES OUT  
A KNIFE.

AS HE DOES, HE  
SAVAGELY KICKS  
NATASHA) /

47 1 B

CU Takis

Enough!

48 3 B

(BUT LILT GOES  
ON KICKING) /

Lilt pulls Natasha up to her  
feet PED UP to o/s 3B  
with Takis

LILT: What about those she's killed.  
(cont ...)

ON CAM 3B

(LILT FINGERS THE  
BLADE OF HIS KNIFE)

49 1 B LILT: (cont) I've got to mark  
her. /  
CLOSE o/s 3S Fav Takis

/Run on/  
50 4 B (VLAD) TAKIS: (SHOUTS) I said,  
enough! /

CLOSE 3S Lilt/Natasha/  
Takis - see Lilt +  
Takis look at each other

(IN ANGER LILT  
FLINGS HIS KNIFE  
TO THE FLOOR.

Lilt drops Natasha -  
She goes out bottom of F  
Lilt looking at Takis a  
beat - then throws knife  
hard to ground L-R

CLOSE UP GREGORY.  
THE KNIFE HAS  
STUCK INTO THE  
FLOOR AN INCH FROM  
HIS HEAD)

/RUN ON SET UP KNIFE/

51 1 B /  
CU Hand + Knife shuddering  
in ground

52 4 B /  
LOW LEVEL Natasha/Grigory  
CLOSE 2S

See Grigory f/g R Large +  
hands on floor - Natasha  
slumped close behind him  
knife in between Grig's  
fingers.

Grigory looks amazed at knife  
a looks to Natasha - she looks  
all in

Legs move in to  
pull them up

TAKIS:(OOV) Take them.

-----  
RECORDING BREAK

CLEAR 4 ON VLAD to PED 1 to C  
-----

200 2 B /  
M4S Kara f/g R 29. INT. KARA'S OFFICE.  
Vogel backing in  
Orcini/Bostock  
to follow

(THE GRAND MASTER  
ORCINI IS TALL,  
SLIM AND FIT.

HE IS IN HIS MID-  
FORTIES WITH A  
SHOCK OF WHITE  
HAIR. HE IS DRESSED  
IN A SIMPLE, BLACK  
TUNIC.

BOSTOCK, HIS ASSISTANT  
ECHOES THE GRAND  
MASTER IN DRESS -  
BUT WHEREAS ORCINI  
IS A NEAT, ALMOST  
DAPPER MAN, BOSTOCK,  
IS DIRTY AND UNTIDY.  
HE ALSO HAS THE  
UNPLEASANT HABIT  
OF SNIFFING THAN  
CUFFING HIS NOSE  
WHEN HE BECOMES  
EXCITED.

VOGEL LEADS ORCINI  
AND BOSTOCK INTO  
THE ROOM.

KARA, WHO IS SEATED  
BEHIND HER DESK,  
RISES AND SMILES.

Kara TURNS to Group

201 1 B (On turn)  
MCU Kara (OOV)

202 2 B (CRABBED L) KARA: My dear, Orcini. / (cont ...)  
a/b M4S  
CRAB R HOLD 4S  
fav Orcini

/4 PULLS OUT FOR 2 to CRAB R/  
(SHE EXTENDS HER HAND,  
BUT ORCINI IGNORES  
IT AND GIVES HER A  
SMALL NOD OF THE HEAD.



ON CAM 2B

HE DOESN'T LIKE  
BEING TOUCHED. BUT  
NEITHER DOES KARA  
LIKE THE REJECTION,  
BUT DECIDES TO SAY  
NOTHING.

KARA CONTINUES, HER  
MANNER EVEN MORE  
BRITTLE AND PHONEY  
THAN BEFORE)

203 1 B  
CLOSE O/S 3S fav  
Vogel/Kara - Kara/Vogel  
react  
204 4 A /  
MCU Orcini  
KARA: (cont) I would have  
greeted you on your arrival, but  
a small crisis in the process  
department diverted me./ My  
sincerest apologies.  
ORCINI: It is rare for someone  
of my profession to meet a  
client on their home territory.  
Assassins, like debt collectors,  
are rarely welcome. And when  
we are allowed onto the premises,  
it is usually through the side  
door.  
205 1 B  
CLOSE o/s 3S fav  
Vogel/Kara

KARA: (TO VOGEL) He is a  
philosopher. How charming.

VOGEL: I sensed it at once,  
madam.

206 4 A  
CLOSE o/s 4S fav Bostock  
KARA: (TO ORCINI) I think we  
shall get on very well. /

ORCINI: This is Bostock, my  
squire.

Bostock leans fwd  
& shakes her hand  
she moves away d/s

CRAB L to HOLD 4S

(BOSTOCK LEERS AND  
STEPS FORWARD  
ALMOST GRABBING  
KARA'S HAND)

BOSTOCK: Lady.

CAM 2B NEXT

- 1/76 -

ON CAM 4A

(BOSTOCK KISSES  
KARA'S HAND.

AS HE DOES KARA  
MAKES AN ALMOST  
INVOLUNTARY  
MOVEMENT TO PULL  
AWAY.

DOWNWIND OF BOSTOCK  
IS NOT A VERY  
PLEASANT PLACE TO  
BE.

ORCINI CLOCKS  
KARA'S RESPONSE) /

207 2 B  
CLOSE o/s 2S fav Orcini

ORCINI: I'm afraid the only  
philosophy practised by  
Bostock is to do as little  
about his personal hygiene  
as possible. /

208 1 B  
CU Kara

209 4 A(On move) KARA: (SMILES) And why not? /  
CLOSE O/S 4S fav Orcini The odour of nature has charms  
all its own.

Orcini moves fwd  
CRAB L to Medium PROFILE  
3S Orcini L  
Kara R  
Vogel b/g CENTRE

BOSTOCK: My very sentiments,  
lady.

ORCINI: He may smell like  
rotting flesh, but he is an  
excellent squire. .

(BOSTOCK SNIFFS,  
THEN CUFFS HIS  
NOSE)

CAM 1B NEXT

- 76 -

ON CAM 4A

KARA: Indeed.

VOGEL: Gentlemen be seated.

210 1 B ORCINI: We prefer to stand. /  
CLOSE o/s 2S fav Kara

211 2 B KARA: Of course. How foolish  
CLOSE o/s 2S fav Orcini of me. As men of action, you  
must be like coiled springs,  
alert, ready to pounce. /

212 3 B ORCINI: Nothing so romantic.  
CLOSE o/s 2S fav Vogel I have an artificial leg with  
a faulty hydraulic valve.  
When seated, the valve is  
inclined to jam. /

213 2 B VOGEL: Perhaps you would like  
a/b close o/s 2S one of our engineers to repair  
it for you. /

214 3 B ORCINI: I prefer the incon-  
CLOSE o/s 2S fav Kara venience. It is a constant  
reminder of my mortality. It helps  
keep my mind alert. /

215 4 A(On turn to Orcini) KARA: Oh, Vogel, we have a  
CLOSE PROFILE 3S master craftsman here! I feel  
Orcini/Kara CLOSE L f/g humbled in his presence. / (TO  
Bostock MOVES fwd to ORCINI) No wonder your  
make CLOSE 4S reputation is like a fanfare  
Orcini breaks L across the galaxy.  
CRAB L with him  
keeping him L of F  
Kara b/g R ORCINI: I take little joy  
from my work. That I leave  
to Bostock. (cont ...)

(BOSTOCK NODS  
VIGOUROUSLY)

CAM 2B NEXT

ON CAM 4A

- Kara moves off R  
to go round desk
- 216 2 B MS Orcini - Kara's body WIPES F L-R to REVEAL him KARA: Such commitment. / You are indeed the man for our cause.
- 217 4 A o/s 3S fav Vogel/Kara Vogel Picks up samples & offers it to Orcini (VOGEL OFFERS SAMPLES)
- Orcini moves fwd  
to take it
- 218 2 B o/s 4S fav Orcini/Bostock As you must know, my factories are dedicated to producing a high protein concentrate. This we sell to developing planets at such a ridiculously low price, it embarrasses and frustrates my accountants. /
- Orcini reacts to Bostock
- ORCINI: I am aware that your product has eliminated famine from the galaxy.
- BOSTOCK: It tastes horrible though.
- 219 4 A PROFILE 2S Vogel/Kara VOGEL: That, our scientists are working to improve. /
- KARA: Indeed. As everything we do here is to improve the quality of life for others.
- 220 3 B CU Kara VOGEL: If only we could be left to get on with our work, madam. /
- 221 4 A o/s 3S fav Vogel/Kara Vogel throws up picture Orcini TURNS to Picture KARA: I know ... as in any paradise, my dear Orcini, there is always a serpent. /

CAM 2B NEXT

VOGEL: And our malignancy  
is a particularly vile one. /

\*\*\*\* 222 2 B (Locked off)

o/s 4S (for hologram)  
Hologram appears - Space  
in CENTRE for Hologram

(KARA SNAPS UP A  
STILL SHOT OF  
THE HEAD OF  
DAVROS IN HIS LIFE  
SUPPORT TANK)

223 1 B

He calls himself the Great Healer. /

MCU Orcini

Orcini TURNS to look

224 2 B

ORCINI: I've heard of him. /

a/b o/s 4S

Bostock moves u/s round  
the hologram - Orcini  
moves u/s

VOGEL: A pretentious title  
for a decidedly evil man.

BOSTOCK: There's not much of  
him.

225 3 B

(SNIFFS AND CUFFS) /

CU Kara

KARA: Nevertheless he holds  
this planet in a grip of fear.  
He bleeds my factory dry  
with his constant demands for  
money. /

226 4 A

CLOSE 2S Orcini/Bostock

(ORCINI STARES AT  
THE FACE OF  
DAVROS)

ORCINI: His countenance is  
familiar. /

227 3 B

CU Kara

KARA: Then let me put a name  
to it - Davros. /

\*\*\*\* 228 2 B

o/s 4S fav Hologram  
Vogel switches off  
machine - Hologram  
goes after Orcini says  
"Davros"

(A SMALL SMILE  
FLICKERS ACROSS  
THE LIPS OF  
ORCINI)



ON CAM 2B

Vogel switches off  
Hologram

ORCINI: (TO BOSTOCK) Davros! Do  
you know of him?

229 1 B  
CLOSE 2S Vogel/Kara BOSTOCK: (GLEEFULLY) Oh, yes,  
Master. /

KARA: He sits like a spider  
at the heart of our planet  
using the money he extorts  
from us to rebuild his  
disgusting....

VOGEL: Creatures of hate.

230 3 B  
C OSE 2S Orcini/Bostock KARA : }  
VOGEL: } Daleks. /

ORCINI: (SAVOURING THE THOUGHT)  
Fascinating.

(BOSTOCK SNIFFS  
AND CUFFS)

BOSTOCK: What a kill Davros  
would be, eh, master.

Orcini moves fwd

231 1 B  
CU Kara ORCINI: Just like the old days-  
Bostock - a crusade against evil. /

232 2 B  
CU Orcini KARA: Destroy Davros and you  
will become a legend in your  
own life time. /

233 1 B  
CU Kara ORCINI: You've no idea how long  
I have waited for a noble cause.  
Once more to kill for honour  
and glory. /

234 2 B  
CLOSE 2S Orcini/Bostock KARA: Will you do it? /

235 3 B  
CLOSE 2S Vogel/Kara ORCINI: Of course. /

-----  
RECORDING BREAK  
-----

AIRPORT

TELECINE 9.

a) Ext. Rough Ground.  
Day.

79 (Matte shot) \_\_\_\_\_/  
1 locked off shot  
H/A road - station f/g  
EMPTY FRAME

THE DOCTOR: (POINTS) There  
you are ...

THEIR P.O.V.:

b) Ext. Tranquil  
Repose. Day.  
(Model Shot).

A series of futuristic  
structures constitute,  
the admin. buildings,  
laboratories and  
preparation rooms.

In front of the  
buildings we can  
see the "Garden of  
Fond Memories".

(Obviously this should  
reflect the location  
used later in this  
episode).

See Doctor and Peri enter  
BOTTOM of F. They stop.

THE DOCTOR: (V.O.) Tranquil  
Repose.

Not only should it  
have a feeling of  
peace and tranquility,  
but also give the  
impression it goes  
on for miles.

The cryogenic chambers  
that contain the "Resting  
Ones" are underground.

c) Ext. Rough Ground  
Day.

RESUME ON PERI.

80 (50' track) /  
L/A MC2S TRACKING L-R  
Station L b/g

They MOVE OFF

PERI: Tanquil Repose? That doesn't sound very alien.

THE DOCTOR: What did you expect?

PERI: I don't know. Something more etherial ... But Tranquil Repose .... it's sort of ... yuk. The kind of name we'd come up with in the States.

THE DOCTOR: Your planet doesn't have a monopoly on bad taste.

PERI: I know that. It's just the way you've talked about your friend. I didn't expect to find him in a place with such a tacky name.

THE DOCTOR: To be perfectly honest, neither did I. Stengos wasn't the sort who would want his life artificially extended. Hanging around in the vain hope someone might discover a cure for the organic breakdown of his body is not him at all.

PERI: Now you tell me. (ANNOYED)  
I knew there was a reason we'd materialised in the middle of nowhere. Why didn't you tell me before?

THE DOCTOR: Simply being cautious.  
Would you rather  
I burdened you with what may  
have turned out to be nothing  
more than a piece of paranoid  
speculation on my part?

PERI: But it wasn't.

THE DOCTOR: I know that now.  
But when we first picked up  
the news of Stengos' death,  
I couldn't be certain.

PERI: Shouldn't we go back  
for the Tardis? I'd feel  
safer if we did.

THE DOCTOR : To arrive in the Tardis would  
attract too much attention.  
I prefer to slip in unnoticed.

81 (Matte shot)

H/A Doctor + Peri  
move away from us

---

DO A DIFFERENT HIGH ANGLE OF PERI AND DOCTOR ON THE MOVE  
TOWARDS UP AS TOP A SHOT AS POSSIBLE FOR THE NEXT SCENE.

a) MC2S

b) As above but zooming into CU Peri

GO TO SCENE 21

35 2 A 31. INT. NEW CATACOMB. (Reception Hall)  
CU Jobel

(THE DOOR TO  
THE PREPARATION  
ROOM IS OPEN.

SIX ATTENDANTS  
ARE GATHERED  
NEAR THE DOOR  
AND ARE BEING  
ADDRESSED BY  
JOBEL)

JOBEL: This is a big day for  
Tranquil Repose - and

I don't want anything to go wrong. The key word is respect. To you, the presidents wife is a "stiff". To him, she is a loved one, having passed on to pastures finer and lusher than those she knew in life. Although the president has yet to arrive, the utmost decorum and good taste will be shown from this moment on. Black cotton gloves will be worn at all times.

There will be no drinking, swearing  
or smoking of herbal mixture in  
the presence of the deceased /  
....Are you picking your nose?

(FIVE ATTENDANTS TURN  
TO STARE AT THE SIXTH,  
WHO SHAKES HIS HEAD)

I should hope not .../ (cont...)

(CONTINUES HIS ADDRESS)

- 83 -



- 1/84 -

ON CAM 1A

JOBEL: (cont) All necessary conversations will be conducted in a whisper. Anyone who chooses or inadvertently breaks any of the house rules between now and the presidents departure, will spend the next month scrubbing out the preparation room with a toothbrush. Understood?

They all EXIT R + L

39

2 A  
a/b LS

Dismissed. /

Attendants WIPE the FRAME R  
+ L. Jobel stands  
CENTRE of F

(THERE IS A MURMUR  
OF ACKNOWLEDGEMENT)

(THE ATTENDANTS  
POUR INTO THE  
PREPARATION ROOM)

-----

RECORDING BREAK

-----

4A, 2B, 3B, 1B

236 4 A / 33. INT. KARA'S OFFICE.  
CLOSE PROFILE 2S  
Vogel/Kara

Start on black box  
See it picked up  
PAN UP to PROFILE 2S

(A BLACK BOX,  
THE SIZE OF  
A HOUSE BRICK  
IS ON THE TABLE  
IN FRONT OF KARA.

ON THE LID OF  
THE BOX IS A  
DISPLAY SIMILAR  
TO A CALCULATOR)

KARA: (OOV) Neat isn't it?

VOGEL: (OOV) Incredibly compact,  
madam.

KARA: Exquisite craftsmanship.

VOGEL: Our engineers do such  
wonderful work. /

237 2 B  
CLOSE 2S Orcini/Bostock  
Orcini moves fwd

BOSTOCK: (MUTTERS TO ORCINI)  
They're like a double act.

238 3 B  
MCU Kara

ORCINI: What does the box do? /

239 4 A  
MC4S Orcini/Bostock f/g L  
Vogel/Kara R

KARA: It's a one way transmitter. /

BOSTOCK: Bit big.

KARA: It has a necessary built in  
booster. Davros' laboratory is  
buried deep in the catacombs.

240 2 B  
MCU Bostock

VOGEL: Like the Speelsnape, he  
hides his head under a rock and  
pretends nothing can see him. /

ON CAM 2B

241 3 B  
CLOSE o/s 2S fav Kara

BOSTOCK: Will that help us find Davros, or do you want a running commentary on what we're doing? /

(KARA UNFURLS A  
BRITTLE, FORCED  
SMILE)

242 2 B  
CLOSE 2S Orcini/Bostock  
React

243 3 B  
a/b CLOSE o/s 2S

KARA: Even with Davros dead. Now he is not without followers. And like any disciples of a fanatic, they will not give up without a struggle. As you can see, the box has a series of buttons. I will give you a simple five digit sequence that will activate the transmitter. This you must do the moment you enter Davros's laboratory. The moment you strike the final button/

a prerecorded signal will be transmitted. / I will then mobilise my own forces not only to eliminate Davros' agents here, but also to take over his base.

See Orcini take the box

244 2 B  
MCU Orcini  
See box in F

245 4 B  
CLOSE 4S

VOGEL: No message, no rebellion. And madam remains safe. /

ORCINI: What if the box is captured? /

VOGEL: (SHAKES HIS HEAD) If the transmitter is tampered with in any way, the circuitry containing the message simply melts away.

246 2 B  
o/s 3S fav Orcini/Bostock

KARA: Our engineers have thought of everything. /

247 3 B  
CLOSE o/s 3S fav Vogel/Kara

248 2 B  
a/b o/s 3S

BOSTOCK: Don't like it. There are too many safeguards. It's almost as though we're expected to be caught. /

CAM 3B NEXT

ON CAM 2B

See leg tapping

249 3 B ORCINI: Bostock is a pessimist, a doubter of other peoples motives. As a rule, his instinct is infallible. In fact the only time I didn't listen to him ...(SLAPS ARTIFICIAL LEG) ... I received this. /  
CU Kara

250 2 B KARA: My dear Orcini, if we had any doubts concerning your skill, do you really think we would be having this conversation. /  
CU Orcini Your reputation is legend. / It is

251 3 B said you only have to breathe on a victim and he is dead. /  
CU Kara

252 2 B /  
CU Orcini

253 3 B ORCINI: I never believe any of the foolish things I hear about myself. I am only too aware of my own mortality. As you should be of yours. /  
CLOSE o/s 3S  
fav Vogel/Kara

254 2 B KARA: Of course. Of course. But you must appreciate the safety features of the box are a mere precaution. No-one expects you to fail. I would have too much to lose if you did. /  
CLOSE o/s 3S fav  
Orcini/Bostock

/3 CRAB R FAST to 4's POS/ BOSTOCK: Makes sense.

Drift into ORCINI: Yes. Understand that should at any stage I smell treachery, the skill I shall use against Davros will be turned against you. /  
CU Orcini

255 4 A /  
CU flick knife opens

256 3 B /  
CLOSE FRONTAL 4S

257 1 B /  
CU Kara

CAM 2B NEXT

ON CAM 1B

(KARA'S FACE  
HARDENS)

258 2 B KARA: Of course./  
CU Orcini

259 4 A ORCINI: Good, I undertake this mission  
CU Bostock for only one reason: the honour  
of killing Davros./

260 3 B BOSTOCK: I shall need charts  
CLOSE FRONTAL 4S showing his precise location  
See maps offered

VOGEL: They are prepared.

BOSTOCK: We shall also need  
transport.

VOGEL: Also arranged.

261 2 B VOGEL: But for obvious reasons  
CLOSE 2S Orcini/Bostock it can only take you to the edge  
of Davros' scanners./

/3+4 CLEAR FAST FOR 2/ ORCINI: A walk'll do us good.

(ORCINI PICKS  
UP THE BLACK  
BOX)

262 1 B ORCINI: You will not hear from me  
CLOSE o/s 3S fav again, except the signal from this./  
Vogel/Kara  
CAM 2B NEXT



ON CAM 1B

(HOLDS UP BOX)

263 2 B KARA: (SMILES BROADLY) Of which  
CLOSE o/s 3S we shall wait in eager  
Fav Orcini/Bostock anticipation. /

Orcini nods & moves  
off u/s  
CRAB L to HOLD 4S  
he stops

264 1 B KARA: Orcini.  
CU Kara in PROFILE /

265 2 B I haven't told you the sequence  
a/b CLOSE o/s 3S yet. /  
Orcini looks humble  
& moves fwd to tight  
Frontal 4S

RECORDING BREAK

2A, 1C, 3A

266 2 A \_\_\_\_\_/ 34: INT. DAVROS' LABORATORY  
 M2S Tasambeker/Attendant  
 entering  
 She stands nervously  
 & waits (TASAMBEKER IS  
 Attendant moves off R SHOWN IN BY  
 ATTENDANT)

267 1 C \_\_\_\_\_/  
 o/s 3S Fav Davros/Dalek  
 See Dalek move fwd

268 3 A \_\_\_\_\_/  
 CLOSE PROFILE 2S  
 Tasambeker/Dalek

269 1 C \_\_\_\_\_/ TASAMBEKER: The Great Healer sent  
 for me.  
 o/s 3S fav Davros  
 See Davros b/g  
 between Tasam/Dalek

270 2 A \_\_\_\_\_/ DAVROS: Yes, child./ I have been  
 CU Tasambeker reacts ~~watching your progress~~ this last

271 1 C \_\_\_\_\_/ few months ... and I am pleased with  
 a/b o/s 3S what I see.

272 2 A \_\_\_\_\_/  
 MS Tasambeker

273 3 A \_\_\_\_\_/ TASAMBEKER: Thank you, Great Healer.

MCU Davros

274 2 A \_\_\_\_\_/ DAVROS: You have a good attitude  
 MCU Tasambeker to your work and you have a  
 pleasing personality./

275 3 A \_\_\_\_\_/ (TASAMBEKER LOOKS  
 a/b MCU Davros AWKWARD)

276 2 A \_\_\_\_\_/ Who is your head of department?  
 a/b MCU Tasambeker

TASAMBEKER: Mr Jobel.

276 2 A \_\_\_\_\_/ DAVROS: Of course./ I will speak  
 a/b MCU Tasambeker to him. Tell him, if you're

277 3 A \_\_\_\_\_/ agreeable of course, that I would  
 a/b MCU Davros like you transferred to my personal  
 staff.

She is amazed TASAMBEKER: I would be delighted  
 and honoured.

CAM 3A NEXT

ON CAM 3A

278 3 A DAVROS: Good./ You will find the  
CU Davros work very different from that you  
have been used to, but I'm sure  
279 2 A you will not find it unrewarding./  
CU Tasambeker

280 3 A TASAMBEKER: I am always willing  
CU Davros to learn./

He TURNS away

281 2 A DAVROS: Please me, and I can  
MS Tasambeker offer you the universe./

(TASAMBEKER LOOKS  
PUZZLED) /

282 1 C (On turn)  
DEEP 3S - See Tasambeker  
MOVE FWD then stop  
& TURN to him

283 2 A Stay with me./ See what goes on  
CU PROFILE Davros here. I will tell Jobel where  
you are.

284 3 A  
MCU Tasambeker TASAMBEKER: Thank you.

TRACK BACK with  
Tasambeker to o/s 2S  
fav Davros

See Dalek eye into F R  
She looks PROFILE to eye  
Davros TURNS fast to look  
at her

-----

RECORDING BREAK

-----

82 (Topshot) / TELECINE 10: (I.B.M)  
Building + Statues)  
2 figures enter F L-R  
Doc slightly ahead

83 (Tunnel area) /  
M2S Peri/Doctor  
Doctor enters F L  
Peri follows  
Dalek X's F R-L - PERI: Look!  
stops, swivels.  
Peri Turns. Dalek  
goes L. Doc Turns.

(FROM HER P.O.V WE SEE  
THE ARM OF A WHITE DALEK  
WITHDRAW AROUND THE SIDE  
OF A BUILDING.

THE DOCTOR SPINS ROUND,  
BUT IS TOO LATE)

DOCTOR: What was it?

PERI: I don't know. A sort of  
machine.

Doctor & Peri Up  
to CAM then OUT L

84 (Water area) / (THE DOCTOR RUNS OFF  
MS Statue PROFILE FOLLOWED BY PERI. HE  
Doc + Peri in from R ROUNDS THE CORNER OF  
both look - Doc L of F THE BUILDING BUT THE  
PROFILE DALEK HAS GONE)

DOCTOR: It's gone.

Peri looks L

- 1/95 -

(PERI'S FACE CONTORTS)

PERI: I suggest you look behind  
you...

Doctor looks over  
his L shldr  
Peri moves L

(THE DOCTOR TURNS.  
ATTACHED TO A WALL  
IS A MASSIVE STATUE  
OF THE DOCTOR)

85 (On turn) \_\_\_\_\_/  
L/A CLOSE 2S Peri/Doctor

PERI: Does it look familiar?

(THE DOCTOR CROSSES  
TO THE STATUE AND  
STARES UP AT IT)

Doctor LEAVES L OF F

86 (Arm) \_\_\_\_\_/  
MS Doctor/Peri  
PAN him L-R past f/g statue  
placing corner of statue L of F  
Doctor + Peri R of F

87 \_\_\_\_\_/  
L/A CLOSE 3S  
between Peri and Doc's shldr  
see statue

THE DOCTOR: I don't believe it.

(PERI LOOKS AT DOCTOR)

Cut to next scene

88 \_\_\_\_\_/  
H/A Shot of Statue + Doctor  
PROFILE for monitor shot in Scene 38

but also to tie up with next scene



- 1/96

2H, 1F, 6S  
35. INT. CELL.

(GRIGORY AND NATASHA  
ARE NOW CHAINED TO  
THE WALL.

LILT HAS OBVIOUSLY  
HAD A GOOD TIME  
PLAYING THE  
INTERROGATOR.

TAKIS LOOKS ON)

273 6 S (Dolphin arm)  
L/A Tight shot (4S)  
Lilt slaps Natasha's  
face hard.

Natasha R of F f/g  
Lilt L f/g  
Takis CENTRE h/g  
Grigory b/g R

NATASHA: Why do you keep on  
and on about body snatching?  
He was my father.

LILT: You could have legally  
applied for his body.

NATASHA: You think I didn't  
try. The law works against you.  
It's impossible to get a body  
back from here.

LILT: So you decided to  
steal it.

TAKIS: Alright. Let's not  
go over all that again.

CAM 1F NEXT

ON CAM 6S

GRIGORY: Agreed. It is rather a waste of time.

LILT: Shut your face.

TAXIS: I'm getting tired of all this. Tell them the truth.

GRIGORY: You don't need to. It's suddenly become rather obvious.  
(TO NATASHA) You can't get a body back from here, because those who make the law don't want you to.

LILT: That's right. (TO TAKIS)  
For a drunk he's not so stupid. /

274 1 F  
CLOSE o/s 2S fav Natasha

NATASHA: I don't understand.

275 6 S  
L/A TIGHT 4S

TAKIS: (FORCEFULLY) There isn't room for them. / The idea of this place doesn't work. The galaxy can barely feed the people alive now.

276 2 H  
CLOSE o/s 2S fav. Grigory

LILT: Not only that. There are a lot of important people here. Just think what would happen if they went home? They'd be in direct competition with those now holding power. /

277 1 F  
CU Natasha

GRIGORY: Those who presently made the law. /

278 6 S  
a/b 4S

NATASHA: That isn't fair. /

LILT: Neither is the fact you'll be hanged. Body snatching is a capital offence on Necros.

Lilt moves u/s  
279 2 H  
CLOSE o/s 2S fav. Grigory  
Takis f/g L - See Lilt  
enter R to make 3S

GRIGORY: Not when there isn't a body. Attempting to steal a manikin can hardly carry a death penalty. /

CAM 6S NEXT

- 1/97a -

ON CAM 2H

LILT: This one's suddenly  
woken up.

TAKIS: There'll be a body.

GRIGORY: But in how many pieces?

(ONTO PAGE 97)

CAM 63 NEXT

- 97a -

ON CAM 2H

280 6 S  
CU Takis  
GRIGORY: You know as well as I do  
the only part of Stengos that  
exists is his head. The remains  
you produce for the court will have  
to be manufactured. /

281 2 H  
a/b 3S  
TAKIS: That will be difficult  
to prove. /

282 6 S  
CU Takis  
GRIGORY: I am, of course, assuming  
there will be a trial. /

283 2 H  
a/b 3S  
TAKIS: The due process of the law  
will be seen to be done. /

GRIGORY: Delighted, if somewhat  
amazed, to hear it.

Lilt moves fwd - keep  
TIGHT & CRAB L a touch  
to inc Natasha b/g  
Takis nods to Lilt  
he moves fwd

284 6 S  
l/a 4S  
LILT: (AWKWARDLY) We have to  
maintain our credibility.

TAKIS: Enough, what we want you  
to tell us are the names of your  
accomplices. /

GRIGORY: Oh, really.

Lilt sticks a knife  
under Natasha's throat  
and grabs Grigory by  
his face

(LILT BACKHANDS  
NATASHA)

LILT: You were saying?

CAM 2H NEXT

(GRIGORY BEGINS  
TO WAVER)

NATASHA: Don't tell him.

ON CAM 6S

Lilt moves u/s - CRANE  
UP to HOLD 4S  
As Takis MOVES FWD  
Lilt begins to play  
with strap round  
Grigory's neck

TAKIS: Lilt soften him up.

LILT: A pleasure.

(LILT SMILES AS  
HE REMOVES THE  
TOP OF GRIGORY'S  
BOTTLE.

AS HE DOES,  
TAKIS REMOVES A  
FLOWER FROM A  
CONVENIENT BUTTON  
HOLE AND SMELLS IT.

285 2 H

CLOSE o/s 2S fav Grigory  
See bottle as Lilt  
starts to pour drink  
down Grigory's throat

LILT ADVANCES ON  
GRIGORY AND THRUSTS  
THE BOTTLE INTO HIS  
MOUTH

LILT: I knew I preferred you  
drunk.

(AS THE LIQUID  
POURS DOWN GRIGORY'S  
THROAT, HE STARTS TO  
SPUTTER AS HE ATTEMPTS  
TO SPIT THE BOOZE OUT)

286 6 S  
a/b 4S

HOLD SHOT  
aggressively TIGHT!

NATASHA: (SCREAMS) Don't! You'll  
kill him!

-----  
RECORDING BREAK SET IN FLOATER X  
-----



Costume - Zoot suit

3A, 4A

\*\*\*\* 52 4 A 38. INT. IN D.J.'S STUDIO /  
CU Screen

fill in screen with  
TK arrives at statue  
with Peri

(ON A MONITOR WE  
SEE THE DOCTOR  
AND HIS STATUE)

53 3 A MCU D.J D.J.: This looks like walking dead!/(INTO MICROPHONE) Hey there, you guys, which one of you is out of your casket?

\*\*\*\*Shot 52 Tape to Tape

RECORDING BREAK

H/A PROFILE SHOT Statue - Doctor  
+ Peri approach it as for security  
camera Ep1 Sc 38 (D.J'S)

TELECINE 11:

Ext. Garden of Fond Memories.  
Day.

THE DOCTOR stands  
before the statue  
of himself.

89

H/A Close o/s 38 fav Doctor/Peri  
Statue f/g blurred L of F  
Doctor with Peri behind him.

He seems transfixed.

PERI hovers nearby,  
concerned by  
the Doctor's state.

PERI: Don't you like it?

No reply.

PERI: It isn't a bad likeness ...  
Honest.

THE DOCTOR: (HARDLY ABLE TO SPEAK)  
This is dreadful.

PERI: Is it?

She examines the  
statue again.

THE DOCTOR: You don't understand.  
I've somehow tripped in time.  
This statue is in the Garden of  
Fond Memories - I've somehow  
managed to arrive after my own  
death.

90 (from other side of pool)

LS Pool + Statue

Peri/Doctor

91

CLOSE 2S Doctor/Peri

they look up at statue

PERI: That isn't possible.

Doctor turns to her

92 THE DOCTOR: It is...In the Tardis. (SUDDENLY ANNOYED)/  
L/S CLOSE PROFILE Don't you understand? I shall  
3S Peri/Doc PROFILE never leave this planet alive.  
Statue b/g centre

93 PERI: The atatue's a joke.  
Someone's having you on. /

M2S Doctor/Peri  
base of statue f/g  
See it begin to move

(CLOSE-UP. EDGE OF  
 STATUE. UNNOTICED BY  
 THE DOCTOR AND PERI  
 IT MOVES FORWARD FROM  
 ITS MOUNTING AN INCH  
 OR TWO.

THE DOCTOR: (OOV) Look at  
it. It must have been here a  
long time. (CAN'T BELIEVE IT)  
I've arrived in my own future....  
and I'm dead!

Statue stops

94 As shot 92 /  
 (RESUME ON THE DOCTOR  
 AND PERI)

PERI: You can't be.

95 THE DOCTOR: Think about it.  
If I were to take you back to  
Earth,/and we were to arrive after  
you had died, it would be possible  
for you to see your own grave  
stone.

\*\*\*Reprise for Ep.2  
 starts here\*\*\*\*

PERI: It must be a gag.

Statue stops  
 Peri/Doctor look  
 at it

THE DOCTOR: A gag? Do you know  
how much a statue like this  
would cost? /

96 L/A 3S thru'  
Peri's shldrs. (PERI SHAKES HER HEAD)

97 THE DOCTOR: Too much for someone  
to play fun and games.../and I  
H/A 3S fav Doctor/Peri thought I was good for a few  
 more centuries. (cont....)

Statues moves again.

Doctor sits on steps

98 o/s 2S Doctor/Peri  
fav Doctor as he sits

99 o/s 2S fav Peri

She moves off R of F

100 (On arm)  
o/s 2S fav Doctor  
Peri WIPES F L  
Gently TIGHTEN on Doctor  
see edge of Statue behind  
him move fwd

PAN UP slowly to see it  
begin slowly tilt fwd

101 Deep 3S Peri/Doc/Statue  
Peri f/g at statue  
See Doc b/g R - Peri  
turning to Doctor  
Statue falling;  
Doc RISES fast.

102 H/A o/s 2S Statue/Doctor  
See Doc RISE Statue falling

103 L/A CLOSE o/s 2S fav Statue  
Statue falling down  
twds Doctor

104 BCU Doctor  
Statue into L of F

(CLOSE-UP. EDGE OF  
STATUE. UNNOTICED BY  
THE DUO, IT MOVES  
FORWARD ANOTHER INCH.

RESUME ON THE DOCTOR)

THE DOCTOR: (cont) (HIGHLY  
DISTRESSED) I never thought  
precognition of my own  
death would be so disturbing./

PERI: But if you do die  
here, what'll happen to me?  
I can't operate the Tardis.  
I'd be stuck here ... (SUDDEN  
THOUGHT) Unless there's a statue  
of me somewhere./

(SHE MOVES AWAY FROM  
THE DOCTOR AND LOOKS  
AROUND.

UNSEEN BY THE DOCTOR  
THE STATUE TILTS  
FURTHER AND SILENTLY  
STARTS TO FALL TOWARDS  
HIM)

PERI: I can't see one.

(PERI TURNS AND SEES  
THE FALLING STATUE)

PERI: Doctor! (cont...)

(HE TURNS BUT IS TOO  
LATE.

THE STATUE HITS HIM  
AND HE IS BURIED  
UNDER ITS MASS)

- 1/107 -

105

CU Peri

PERI: Doctor?... Doctor? ...  
Doctor? ...

Shot 107 to be dropped in when and where

END OF EPISODE 1

---

High shot of Peri running in CU to Doctor to go on Davros's  
screen PANNING SHOT for Scene 39.

---



CLOSING T/J SLIDES PART ONE

The Doctor COLIN BAKER	TJ1
Peri NICOLA BRYANT Kara ELEANOR BRON	TJ2
Jobel CLIVE SWIFT D.J ALEXEI SAYLE	TJ3
Davros TERRY MOLLOY Tasambeker JENNY TOMASIN	TJ4
Orcini WILLIAM GAUNT Bostock JOHN OGWEN Grigory STEPHEN FLYNN	TJ5
Natasha BRIDGET LYNCH-BLOSSE Takis TREVOR COOPER Lilt COLIN SPAULL	TJ6
Vogel HUGH WALTERS Head of Stengos ALEC LINSTED Mutant KEN BARKER	TJ7
Dalek Voices ROYCE MILLS ROY SKELTON Dalek Operators JOHN SCOTT-MARTIN CY TOWN TONY STARR TOBY BYRNE	TJ8

CONT.....

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RON GRAINER  
Incidental Music  
ROGER LIMB  
Special Sound  
DICK MILLS

BBC Radiophonic Workshop TJ9

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MICHAEL CAMERON  
Production Associate  
ANGELA SMITH  
Production Assistant  
ELIZABETH SHERRY  
Assistant Floor Manager  
JO O'LEARY TJ10

Film Cameraman  
JOHN WALKER  
Film Sound  
STEVE GATLAND  
Film Editor  
RAY WINGROVE TJ11

Visual Effects Designer  
JOHN BRACE  
Video Effects  
DAVE CHAPMAN  
Vision Mixer  
DINAH LONG TJ12

Technical Co-Ordinator  
ALAN ARBUTHNOTT  
Camera Supervisor  
ALEC WHEAL  
Videotape Editor  
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DON BABBAGE  
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PAT GODFREY  
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DORKA NIERADZIK TJ15

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ERIC SAWARD TJ16

Designer  
ALAN SPALDING

TJ17

Producer  
JOHN NATHAN-TURNER

TJ18

Director  
GRAEME HARPER  
C BBC 1985

TJ19